NATIONAL LIBRARY WEEK

Saturday Review

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MARCH 22, 1958 / 25¢

WHAT THE FOUNDING FATHERS BELIEVED
By Norman Cousins

THE LIBRARY'S BUSINESS IS BOOKS
By Leland Hazard

Grenville Clark, author of "World Peace Through World Law." *(See page 18)*

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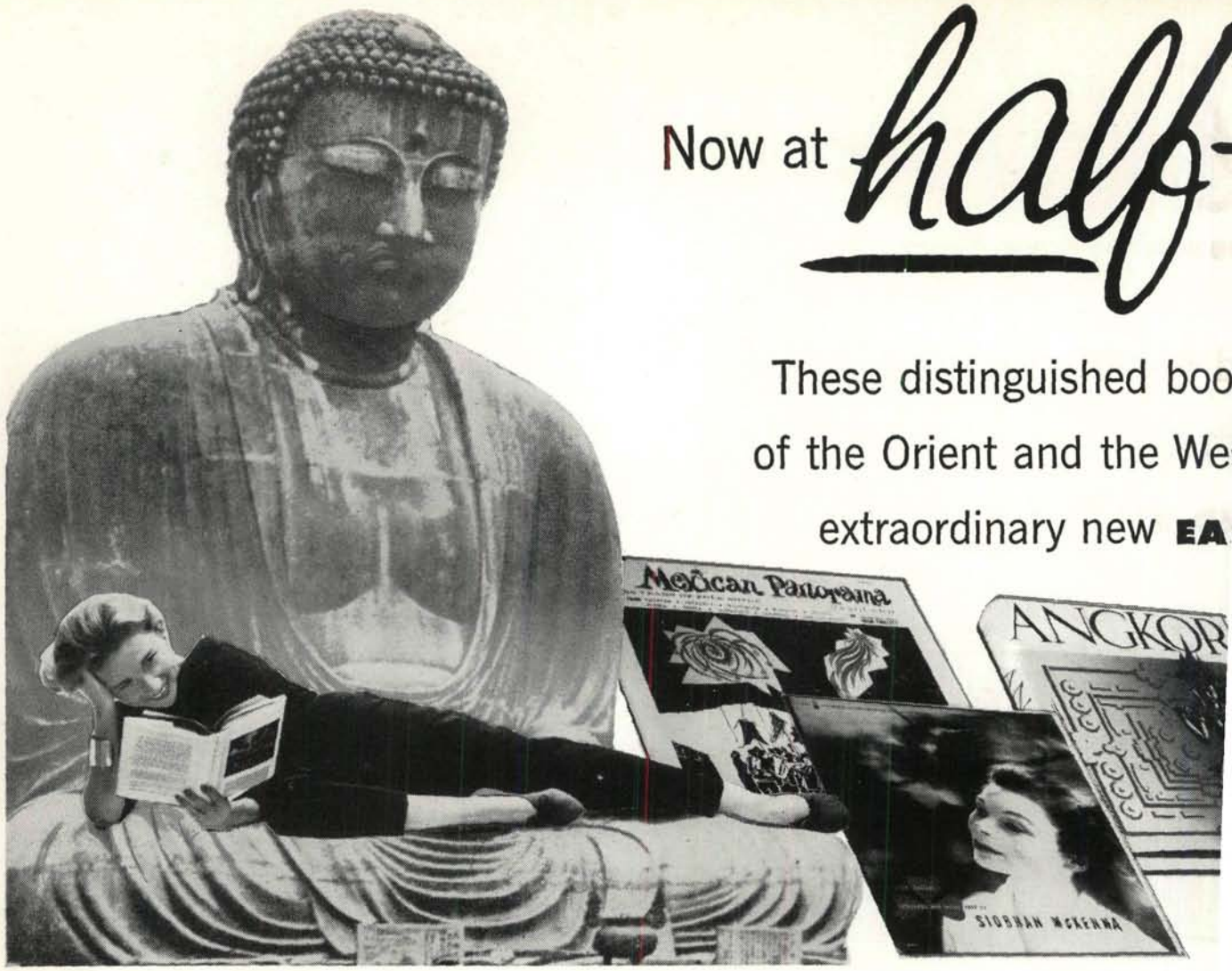

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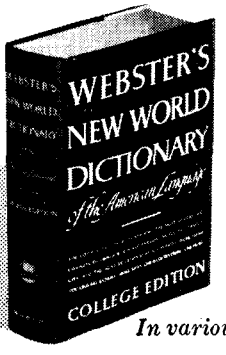

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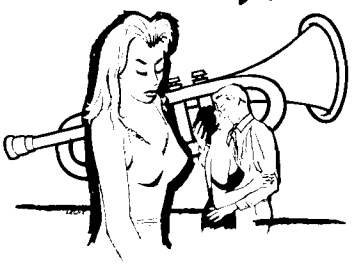

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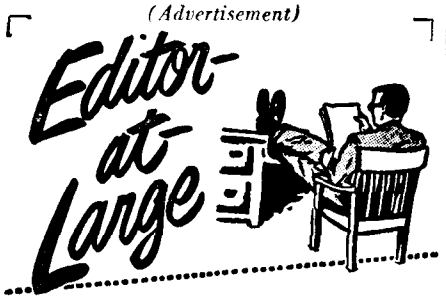

What in the world are you doing indoors on a day like this?

By "a day like this" — let me hasten to explain — I don't mean one that is hot or cold, wet or dry, blustery or still, or whatever it is wherever you are.

No, what I am curious about is what you are doing during National Library Week. This week, which runs from March 16 through March 22, is designed to focus attention on libraries as one of the primary media for getting books to people.

What I hope you are doing, or will do right away, is renewing your acquaintance with your library and seeing to it that your friends, your neighbors, your children are reminded of how much in the way of good living the library has to offer them.

Your library probably has a special exhibit this week, and if you take a look at it, I think that you, even if you are already a regular patron, will be surprised at how much your library has to offer your community.

You may also be depressed by learning how much more the library could be doing if it had the support of an enlightened community. And no community can be called enlightened that doesn't have an up-to-date library with adequate supplies of books, records, magazines, papers, film strips and the many other things that good libraries have these days.

So I hope you'll drop in and look at your own library with a view towards seeing how it could be made even better.

See you in the stacks.

L. L. Day

EDITOR-AT-LARGE

This column is contributed to National Library Week by Doubleday & Company, book publishers, of 575 Madison Avenue, New York 22, N. Y. We urge that you go to your library for the books you want to borrow, to your bookseller for the books you want to keep.

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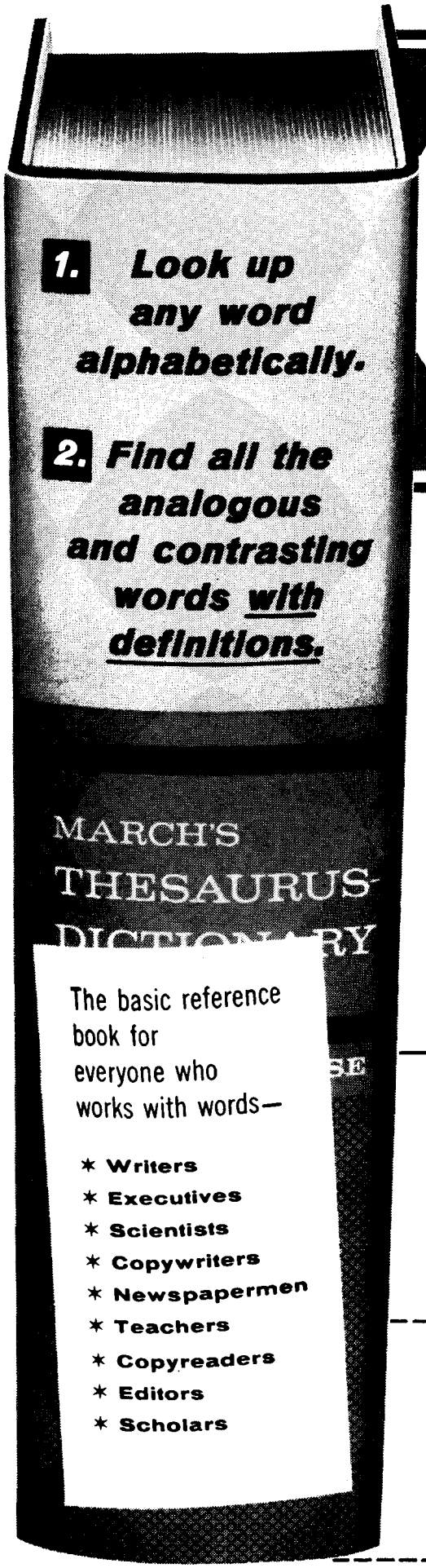

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TRADE Winds

IN HONOR OF National Library Week the following anecdotes were collected by Everette E. Sentman, editor-in-chief of Tangley Oaks Educational Center, a few miles outside of Chicago. They've published millions of fine educational books for young people. Mr. Sentman's most recent one is a booklet, "The Encyclopedia—A Key to Effective Teaching," which has in a few months gone to several hundred thousand teachers, librarians,

and the like. He says he is now buzzing around the country getting ideas for a "book about books" which he and Helen Huus of the University of Pennsylvania are writing.

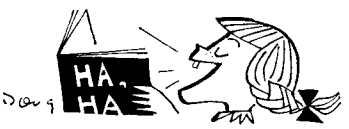
Sentman has his office in what was a guest bedroom of a baronial Tudor mansion built by Philip D. Armour. He maintains that the simple life—floating in the Tangley Oaks swimming pool, hiking along its nature trail, strolling amid its 20,000 jonquils, bass fishing in its lakes—is most conducive to editorial creativity. It ought to be. Here's what he found out talking to librarians.

ONE OF THE BUSIEST libraries in the campaign to encourage reading is the Enoch Pratt Free Library in Baltimore. The Pratt's free-wheeling program department has edified Baltimoreans on such subjects as meat cutting, crime, race relations, world affairs, buying a house, family life, den motherhood, aging, and embalming. Each lecture, concert, seminar, or panel discussion is accompanied by worthwhile reading lists. The general reference department answers more than 30,000 questions a year, chiefly on sex but including such arresting inquiries as "How do you decorate a bicycle to look like Fort McHenry?" Three years ago the Pratt inaugurated a smoking lounge for readers, and thus far has not encountered the problem reported at the Toledo Public Library, where a "Cease and Desist" circular was issued for the unknown patron who persistently marked his place in the book with burnt matches.

SPEAKING OF BOOKMARKS, a book returned to Marie M. Page of the New Orleans Public Library contained a small fish (dead). At the Sioux City Library, Mrs. Harold Schwagerl records the usual bobby pins, pencils, Confederate money, and combs used as bookmarks, plus one fried egg and a strip of uncooked bacon, no doubt left by an Iowa patriot to remind the next reader of the state's preeminence in hog-and-egg production. A solicitous librarian asked a San Bernardino (California) borrower, "Did you enjoy the book?" "Not much," he replied, "but the letter someone left in it was a lulu!"

IN NEWARK, New Jersey, a telephone patron complained that the library failed him for the first time when it assured him it could not supply him with racing forms and tip sheets. The Newark Public Library, under the able direction of John Boynton Kaiser, has an excellent record of service to the community, including first aid in domestic emergencies. A man telephoned frantically inquiring how to stretch a sweater. He was doing the washing while his wife was away at work, and one of her sweaters shrank to a fraction of its former dimensions. He received the appropriate directions, Mr. Sentman says.

Newark believes in catching readers before they can read, with story-



telling and other lures. Introducing the "Sorcerer's Apprentice," the library's storyteller asked a group of children if they knew what a sorcerer was. One small boy almost broke up the meeting when he responded, "A sorcerer is what you put the cup on." In the course of a book discussion televised by the Newark library and the board of education a little girl informed her audience that she wanted to tell them about a book which had "tickled her reading tooth."

A BROOKLYN HOUSEWIFE testified that the new East Flatbush Branch Library saved her marriage. "My husband and I were always arguing about television programs. Now that we have a library handy, I read while he watches TV."

Librarians will go to great lengths to get you inside the library. Emerson

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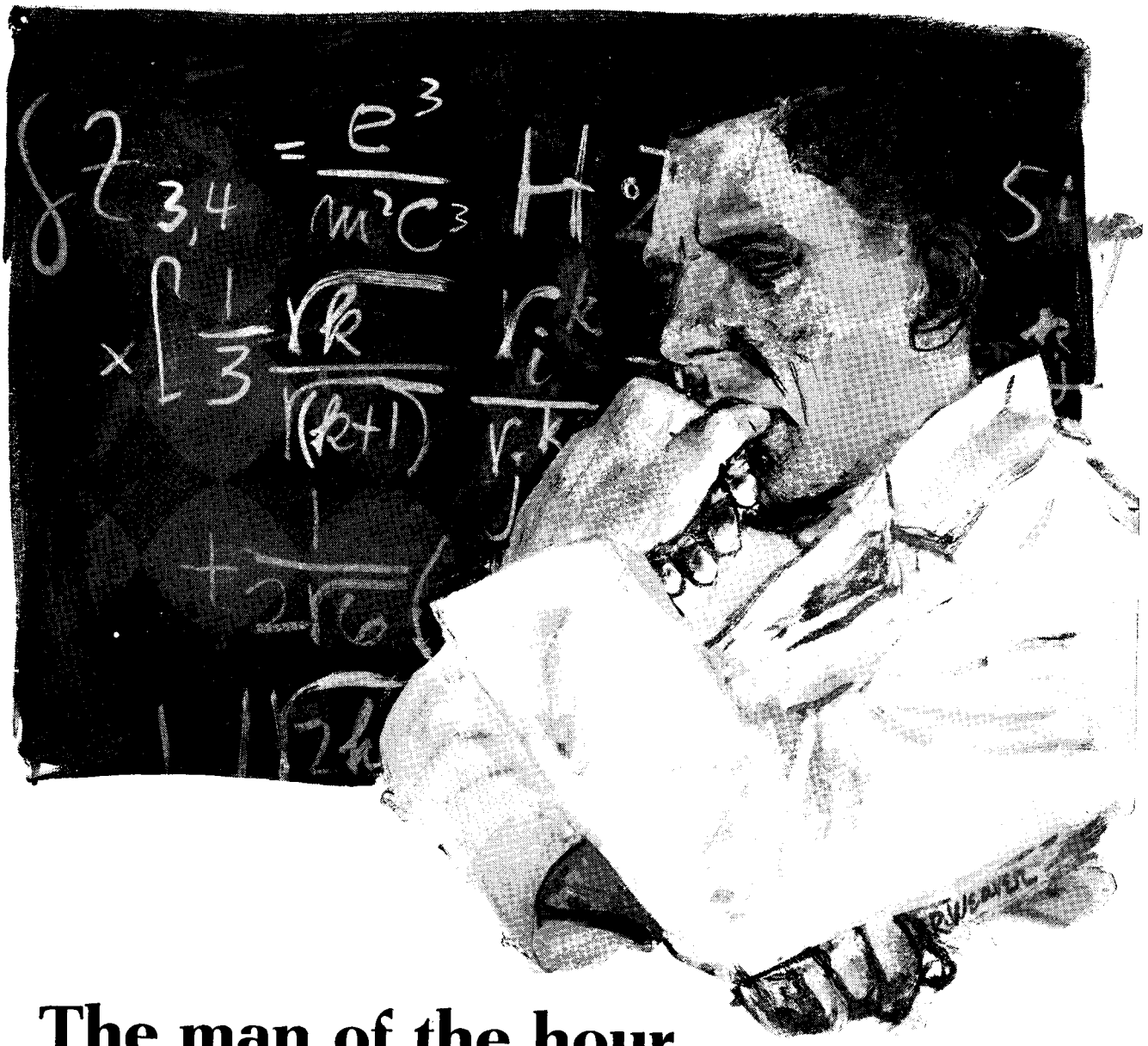

The man of the hour is the man who KNOWS

At this particular hour, of course, the man who knows science is more in the spotlight among us than other men.

We are reacting normally to the momentous events of the months just gone.

In the long run, in this nation, however, we always have valued all those among us who know, who seek to know, who devote their lives to knowing.

What they know, what they want to know is only part of their importance to us. It matters even more that there be enough such men, that they be free men, thinking, studying, exploring as only free men may think and study and explore.

This is a good time to restate our attitudes toward such men, and toward the impulses that drive them on.

For surely these are among the noblest impulses of man, the equal, perhaps, of patriotism, greater than ambition, greater than the need for a livelihood or fame: the impulse, the instinct, the passion to KNOW.

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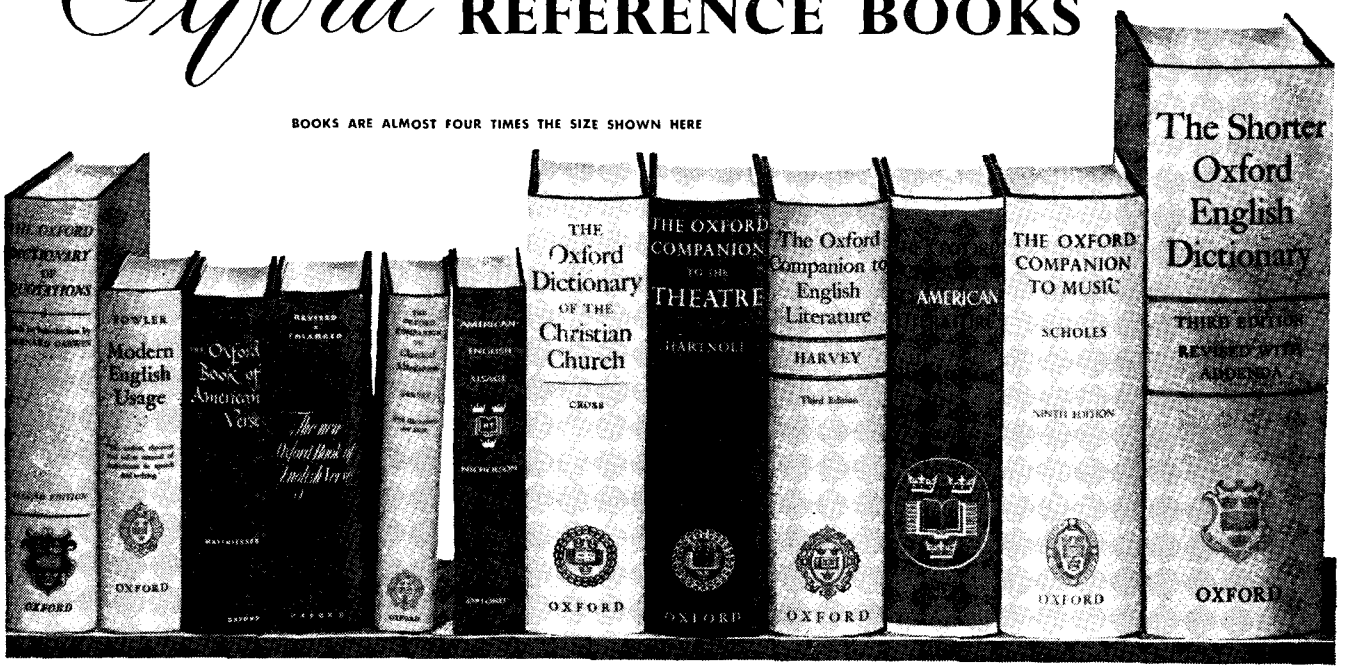

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Greenaway, Director of the Free Library of Philadelphia, once used a Broadway chorus line to pack 'em in. Things are not quite that lively in Highland Park, Illinois, where every newcomer to exurbanity receives a friendly letter of welcome from the library, with a map of the city and a pamphlet listing library services. The Syracuse (New York) Public Library goes a step further and sends each new resident a borrower's card, without the usual formalities but with the library director's cordial invitation to use it as often as possible.

AT THE DISTRICT of Columbia Public Library, Helen Evans was helping a little girl fill out the registration form for a library card. "What is your father's name?" "I don't know." "What is your mother's name." "I don't know." "Well, what does your father call your mother?" The little girl said, "Peaches."

In the Miami Public Library, a small boy from the story-hour group rushed up to Mary Daffin and said, "I gotta go!" Miss Daffin, realizing that films were being shown in the Browsing Room and that the rest rooms were unavailable, shepherded the lad to the staff rest room, cautioning him to be very quiet. He looked at her reprovingly, "Lady, I just want to go home!"

A seven-year-old banged on the desk in a Columbus (Ohio) library branch, asking clothes-repair service for his five-year-old tag-along. The librarian, busy on the phone, smiled and shook her head. Whereupon, in a treble that carried clear back to the Biography section, the boy voiced his anguish, "But my brother's pants are falling off!"

RECENTLY A MALE voice over the telephone asked Mary McCarthy at the Toledo Public Library to help settle an argument by looking up whether the Cleveland baseball team had ever played in a World Series.

Pushing up her catcher's mask, Mary replied at once, "The Cleveland Indians won the American League Pennant in 1920, played the Dodgers and won the Series." After a few seconds of dead silence an abashed but colorful voice said, "Are you sure? You didn't look it up." Whereupon Miss McCarthy told him why in this instance she was able to bypass the rule of quoting an authority. She herself, as a very young Cleveland fan, saw two of those World Series games, including Wambsganns's famous triple play.

SEVERAL ENCYCLOPEDIA PUBLISHERS maintain reference libraries as a service to their subscribers. Questions run

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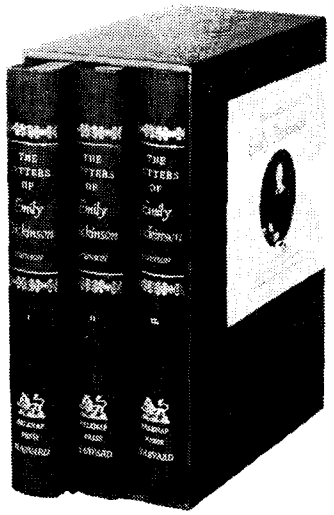

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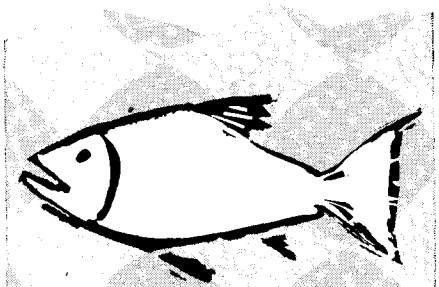

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heavily to school subjects during the winter season ("Please send me help on Dismal Fractions"), and to natural history in summer ("Can you plant tulips and petunias in the same bed?")

Pencil wobbling with excitement, a little fiend at the Bret Harte School in Chicago wrote this question to his encyclopedia's reference librarian: "What would the swithch man do if he had swithed trains on the same track opisite each other at full speed and the swith was jamed?" We hope the answer was satisfactorily realistic: "He'd run."

Occasionally reference librarians get a request to write a thesis or draw plans for a house. A dweller in the Libertyville countryside north of Chicago, Mr. Sentman tells us, asked for help in restoring to a fragrant corner of his garden its former rustic charm. A librarian with a genius for alliteration prescribed a perennial planting plan of pachysandra, pipsissewa, prunus persica, and periwinkles to prettify the path to the privy.

IN THE COMING YEARS libraries must reach people they have never reached before. One from the unreached multitude is described by Mrs. Lillian Moore Bradshaw, Coordinator of Adult Services in the Dallas Public Library:

"He was about seventeen, dressed in tight-fitting levis and a nondescript shirt. He entered the library with a shrug and a swagger, ill at ease and determined that no one should know it. After he had wandered around for a while, disregarding offers of assistance, I confronted him and said, 'Hi. Find what you need?' It developed that he needed a 'biography' for school, any biography 'just so the guy ain't dead.' We started with Joe E. Lewis, Doak Walker, Bob Mathias. Our patron began to show a spark of interest and blurted, 'But these guys ain't oddballs!' He took two books instead of one. By this time he was recovering some of his aplomb.

"He wasn't used to saying thanks. But as he swaggered to the door he turned and yelled, 'Jeez, this place ain't so bad after all!'"

—JEROME BEATTY, JR.

SOLUTION OF LAST WEEK'S KINGSLEY DOUBLE-CROSTIC (No. 1251)

PETER FLEMING:
OPERATION SEA LION

With the exception of Switzerland, all Europe had suffered in modern times the incursion of a conquering army into at least a part of their territories; several of them more than once. Britain alone had escaped it for nearly a thousand years.

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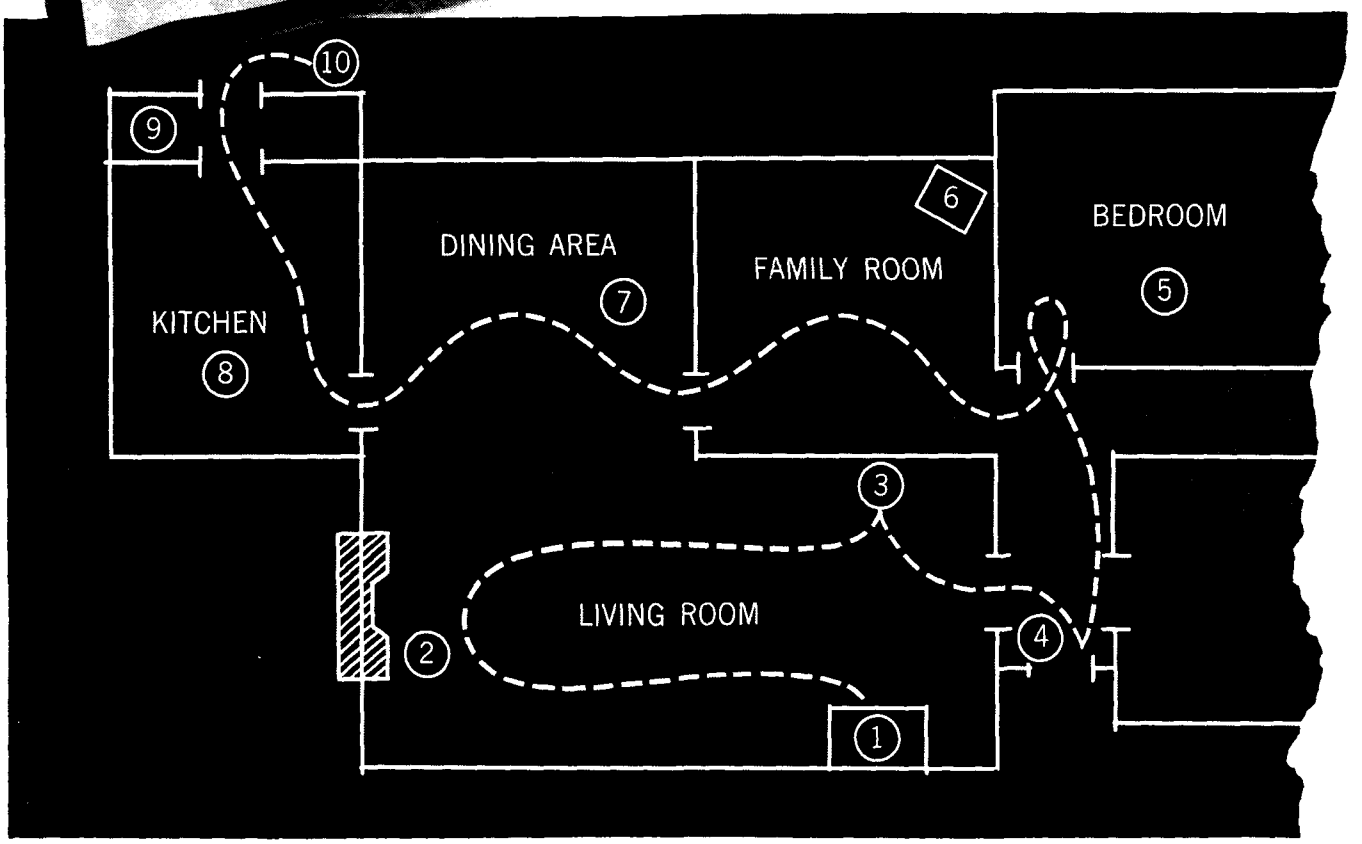
The case of the crumpled letter!

Scene: The Nelson home. Time: A Saturday evening



1 The desk where Mr. Nelson opened his month-end bills and wrote an indignant letter to the electric company . . . protesting against their advertising that electricity gives more value for every dollar than any other item in the family budget.

2 Where Mr. Nelson looked at the electric clock over the mantel to see if he had time to mail his letter before dinner.

3 The hi-fi set that he turned off as he left the living room.

4 Where Mr. Nelson paused to check the setting on the furnace thermostat and turn on the porch light to guide the dinner guests.

5 His daughter's bedroom where he stopped a moment to watch her drying her hair with the electric hair dryer and admire the dress she had just ironed for her date.

6 The TV, with Junior parked in front of it watching "Masked Riders of the Range."

7 The electric coffeemaker and toaster, ready and waiting to do dinner duty.

8 The all-electric kitchen, where dinner was cooking and Mrs. Nelson was taking ice cubes from the refrigerator—and where the electric dishwasher and clotheswasher and dryer were waiting to do the clean-up chores ahead.

9 The back porch, where Mr. N. paused to think things over—realizing that his family *was* putting electricity to work in dozens of ways all over the house . . . ways he often forgot. So maybe the electric company was right about the value of his service.

10 The trash can into which he tossed his crumpled letter.

America's Independent Electric Light and Power Companies*

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THE DAY YOU PERSUADED YOUR FAMILY TO "WAKE UP AND READ"...

Your son soon found that he could turn a "c" into a "b" and a "b" into an "a." His outside reading on school subjects gave him a much clearer and more complete understanding of what his teachers were trying to help him achieve. His delightful forays into the world of fiction took him on underwater shark hunts, into the jungles on patrols with the U. S. Marines, and into the sunsets of the seven seas.

Your daughter wanted to know the "why" of people. She learned about families and why they succeed or why they fail. She saw new challenges and new frontiers as she read historical appraisals of what has gone before and philosophical estimates of what can lie ahead. She questions, she probes, she studies.

Your wife is a little better informed on the affairs of the world. She's reading and learning and holding her own in discussions. She is now more of a wife and less of a housemaid. She is now more of an advisor than just a house mother. She is now more of a citizen than just a housewife.

Your family is a happier family because it's a more intelligent family. It has found in the regular reading of books, new joy, new interests, new lives. They know more about their schoolwork, they know more about the subjects discussed in the daily press, they know more about their lives than they've ever known before. And they owe it all to you . . . for it was you who persuaded them one day to "wake up and read."

"FOR A BETTER-READ, BETTER-INFORMED AMERICA" NATIONAL LIBRARY WEEK, MARCH 16-22, 1958

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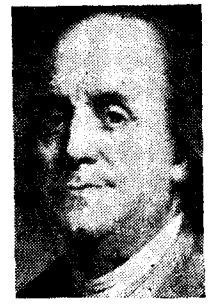
The Saturday Review

MARCH 22, 1958

WHAT THE FOUNDING FATHERS BELIEVED

Much is known about the political ideas of the small group of men who figured in the making of the United States. But what about their personal philosophies and religious beliefs? This is the subject of a new book, "In God We Trust," to be published shortly by Harper & Bros. The following article is drawn from the opening chapter of that book.



BENJAMIN FRANKLIN: "Here is my creed. I believe in one God, Creator of the Universe. That he governs it by his Providence. That he ought to be worshipped. That the most acceptable service we render to him is doing good to his other children. That the soul of man is immortal, and will be treated with justice in another life respecting its conduct in this. These I take to be the fundamental principles of all sound religion . . ."

By NORMAN COUSINS

THE young men who designed the government of the United States—many of them were in their thirties—were a talented and influential group of joiners. They were joiners not in the sense that they belonged to any band or group that presented itself. They were the kind of working joiners who, like the philosopher-statesmen of early Greece, sought perfection through an integrated wholeness. The young American giants knew how to put men and ideas together. They saw no walls separating science, philosophy, religion, and art.

The term "whole man" has become somewhat frayed in our time through endless argument over its essential meaning: exactly what is a "whole man"; what is he like; how did he become one? To the extent that example has the power to settle an argument, it may be rewarding to scrutinize the human display case of the Revolutionary period of our history. The youthful Founding Fathers were, many of them, dramatic examples of whole men. What was most remarkable about this was that they themselves saw nothing remarkable about it. They believed it entirely natural that a human being should seek and achieve the broadest possible personal development. Indeed, it was unnatural for a man to be shut off from anything inside him capable of growth. For man's natural rights were not limited to the political. His natural rights had something to do with his place in the world and the stretching power of his spirit and talent. The end of government, therefore, was to translate freedom into creative growth. The government that understood this was a wise one, for the whole men it helped to produce were best fitted to understand the difficult business of operating a complex society.

I must not make it seem that we are dealing here with men who were so preoccupied with grand designs and abstractions that they knew little about the enjoyment of living. Far from it. They had a zest for life. It grew out of the conviction that life must be lived at its fullest, whether for the individual or the society itself. An exciting life was more than high adventure or fancy diversions. It depended not at all on the standardized situations that were supposed to stimulate or satisfy. A truly exciting life was connected to high sensitivity. For awareness came with the gift of life. In order to mean anything, awareness had to be sharpened and put to work. It was not enough that awareness should enable the human being to respond to beauty. He had to respond to people. Thus, awareness meant compassion.

WHO are the American Founding Fathers? In a literal sense, this would include everyone who had a vital part in establishing the American colonies and in molding American freedoms and independence. Over the years, however, there has been a logical tendency to use

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the term more selectively. Out of the many hundreds of names a few are now generally regarded as the principal founders. These are the key figures in setting America free and in building a new nation. This article uses the term "Founding Fathers" in that sense, which is to say: George Washington, Benjamin Franklin, Thomas Jefferson, John Adams, Samuel Adams, James Madison, Alexander Hamilton, Thomas Paine, and John Jay. Just behind them are men like John Dickinson, Patrick Henry, Benjamin Rush, James Otis, Philip Freneau, Charles Pinckney, James Wilson, Roger Sherman, and Gouverneur Morris.

It has often been asked how it was that within a short span of time on the east coast of the North American continent there should have sprung up such a rare array of genius—men who seemed in virtual command of historical experience and who combined moral imagination with a flair for leadership. Part of the answer, at least, is that these men knew how to invest their combined strength in a great idea. A young man like James Madison had urgent thoughts about what people had to do to become free and remain free; but he did not feel he had relieved himself of his obligation to

THOMAS JEFFERSON: "State a moral case to a ploughman and a professor. The former will decide it as well, and often better than the latter, because he has not been led astray by artificial rules. In this branch, therefore, read good books, because they will encourage, as well as direct your feelings. The writings of Sterne, particularly, form the best course of morality that ever was written."

serve those ideas when he set them down in the public prints.

George Washington and Benjamin Franklin registered their main impact on their contemporaries through the force of their personalities rather than through any detailed exposition of their political ideas and philosophy. They had declared their allegiance to certain fundamental principles. Others might analyze and refine those principles and project them against the historical background, or become their inspired advocates before the public. Washington and Franklin were concerned with the larger design and the need to keep it intact. Washington's sense of timing was excellent. He permitted just enough play of debate to bring out the full color of an issue; but he generally stepped in when the momentum of argument threatened a costly showdown. Franklin, too, was the architect of consent, more interested in helping to create an atmosphere in which meaningful agreement was possible than in advancing fixed ideas of his own.

ANY attempt to view the Founding Fathers against the religious background of their times must begin with the fact that the background was highly varied. The religions of the colonies, like the peoples themselves, had neither a common origin nor a dominant evolving character. The main differences in religion were regional, but even within the regions themselves there were interesting mixtures.

New England was only a reflection of the crosscurrents that gave motion and unpredictability to all sections of America. New York and Pennsylvania were both the main melting pots and the main population distribution centers. The favorite regions for the non-English-speaking peoples after New York and Pennsylvania, seemed to be the Carolinas, Virginia, and Maryland. French Huguenots who fled persecution came to Massachusetts, Virginia, New York, and South Carolina. There was a major German migration to Pennsylvania, already the home of Quakers and the related German sects. There were also Mennonites and some Anabaptists and Waldenses. The Dunkers, a German Baptist group, arrived almost in their total membership in Pennsylvania. Other Germans settled in New York and the Carolinas.

Jewish settlers came from Spain by way of Holland and found a haven in New York and Rhode Island. Perhaps the largest exodus of all at the time was represented by the migration of Presbyterian settlers from Ulster, Ireland, most of whom came to Pennsylvania in the mountain country west of the Susquehanna River. The large numbers of Dutch people who created a New Amsterdam added to the color, the wealth, and the variety of the human mixture that was the new America.

All these groups had their own religious experiences, and outlooks, divisions and subdivisions, branches and subbranches. Far from representing any weakness of the whole, they provided strength. As Jefferson and various others have pointed out, what was true of America politically was true in the reverse spiritually. In poli-

GEORGE WASHINGTON: "While we are contending for our own *liberty*, we should be very cautious of violating the rights of conscience in others, ever considering that God alone is the judge of the hearts of men, and to him only in this case, they are answerable."

tics it was: United we stand, divided we fall. In religion: Divided we stand, united we fall.

Considering the fact of this mixture, one might wonder how it would be possible for any great ideas to take hold, and what the magic was that enabled a varied society to be affected by a new set of values or directions.

The answer is to be found in the history of ideas. An idea does not have to find its mark in the minds of large numbers of people in order to create an incentive for change. Ideas have a life of their own. They can be nourished and brought to active growth by a small number of sensitive, vital minds which somehow respond to the needs of a total organism, however diffused the parts of that organism may be. These minds sense both the need for change and the truth of ideas that define the nature of change. When the ideas are articulated and advocated, the popular response is not merely the product of logic reaping its gains but of a dormant awareness coming to life.

SIMILARLY, the general impact on a varied America of the Enlightenment did not take the form of a unified mass movement that swept aside all contrary institutions. What happened was that there was a new infusion of intellectual energy, a rising sense of conviction that there were things that had to be set right, that sacrifice was essential, and that the moment was now. People did not have to pursue the

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words that would give meaning to the big ideas; the words were there all the time, waiting to be discovered and used. Thus, the precise phrases of the Declaration of Independence occurred to many men almost at the same time, all of them experiencing the shock of recognition when they discovered they were not alone. Jefferson threw the grand loop; he brought the words, the need, and the moment together.

To say that the Founding Fathers were the products of the Age of Enlightenment does not mean that they had a uniform view of religion or politics or anything else. All the Enlightenment did—and this was enough—was to give men greater confidence than before in the reach of the human intelligence. It provided new vitality and scope for the place of free will in the shaping of society. Men could still be different in their approach to life, government, or religion. But at least they had a new sense of the possibilities of effective action based on thought and a respect for each other's rights in the adventure of change.

The soil for an Age of Enlightenment had been carefully prepared. Then, in the latter half of the eighteenth century and early nineteenth century, all the seeds of the free mind seemed to sprout at the same time. Jefferson and Madison and Adams did not exist in splendid geographical isolation. England literally vibrated with the new spirit of intellectual emancipation. Throughout almost all Europe, in fact, the air was alive with ideas. Joseph Priestley (so greatly admired by Franklin and Jefferson), Richard Price, Arthur Young, Jeremy Bentham, and William Godwin in England; Lessing and Goethe in Germany; Voltaire, Diderot, Turgot, and Condorcet in France; Henry Grattan and John Philpot Curran in Ireland; David Hume in Scotland—all these and many more were taking part in the same intellectual adventure. Indeed, these men all seemed to speak on freedom with the same accent. The same things were being said throughout the western world about human rights and the human potential.

All in all, it was an exciting time to be alive. Human suffering and submission to tyranny — whatever the source—were no longer to be accepted supinely as the natural form of political existence. The divine right of kings was to be re-examined and resisted. The aim was to develop habits of critical thinking which would give arbitrary government a hard time. Man questioned his religion as he questioned everything else. Not that there was an inevitable and stern conflict between reason and faith. As Carl Becker points out in "The Heavenly City of the Eighteenth Century Philosophers," it was unfortunate that the term "rationalist" took on the connotation of an unbeliever in contrast to the term "man of faith." Such misuse, he said, "obscures the fact that reason may be used to support faith as well as to destroy it."

The American Founding Fathers—to the extent that they can be regarded as a group—believed deeply in the ability of a human being to learn enough in order to take part in self-government; in the capacity of people to make sense of their lives if given reasonable conditions within society itself; in the responsive power of men when exposed to great ideas; in people to stand upright spiritually without ornate or complicated props; in man to live under due process of law; in man to make basic decisions concerning his religion or his politics or anything else—again given the conditions that made this possible.

It was inevitable, perhaps, that the intellectual momentum generated in so many places over so many years would carry men far beyond what had been considered proper limits only a short time earlier. Theology became an especially inviting arena for lay inquiry and exploration. For the more men probed the universe, and the more they became acquainted with the wonder of life itself, the more interested they became in a first cause. They wanted an unobstructed outlet for their contemplations or their speculations. When they questioned denominational religion, it was not because they questioned the spiritual urge in man but because they felt, many of them, that the evolutionary development of religion had not kept pace with the expanding horizons of human intellect and progress. And though most of them resisted the literal Biblical view of creation, they maintained respect for the Bible as a source of Judaeo-Christian religious belief. They were opposed to legislation that sought literal acceptance of Biblical interpretation of the universe and man's place in it. Similarly, they were opposed to laws—which actually existed in several of the American states — making church attendance compulsory. Man's approach to God, they believed, was as personal as his own soul. And they objected, too, to the kind of privileges that enabled some members of the clergy to enjoy the perquisites and authority of royalty.

JOHN ADAMS: "I agree with you in sentiment, that religion and virtue are the only foundations, not only of republicanism and of all free government, but of social felicity under all governments and in all the combinations of human society. But if I should inculcate this doctrine in my will, I should be charged with hypocrisy and a desire to conciliate the good will of the clergy . . ."

JEFFERSON in particular sought to rescue religious belief from the kind of state sponsorship or entanglement that frequently led to injustice and discrimination. His argument was not against faith, but against monopoly and political power under religious auspices. Indeed, he believed that faith could best survive when it was relieved of the burden of governing through enforced belief. And since he felt that the more men knew about science, the greater their respect for the Deity, he was undisturbed because evolving science did not verify all religious theory about the universe. To him, the universe was far more mysterious and grandiose than was claimed in the fundamentalist view and therefore a perpetual source of stimulation to spiritual man.

It is significant that most of the Founding Fathers grew up in a strong religious atmosphere; many had Calvinist family backgrounds. In reacting against it, they did not react against basic religious ideas or what they considered to be the spiritual nature of man. Most certainly they did not turn against God or lose their respect for religious belief. Indeed, it was their very concern for the conditions under which free religious belief was possible that caused them to invest so much of their thought and energy into the cause of human rights.

As a group, they reflected a fair degree of diversity in their individual creeds. Certainly, Samuel Adams's Puritanism was a polar opposite from Thomas Paine's Deism. Where we find a large measure of unity is in the position or attitudes of the Founding Fathers toward religion in general. It is therefore necessary to make a dis-

(*Continued on page* 54)

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United We Survive

"World Peace Through World Law," by Grenville Clark and Louis B. Sohn *(Harvard University Press. 540 pp. $7.50), drafts the changes, article by article, in the United Nations Charter that could prevent war. The study is reviewed by Arthur N. Holcombe, author of "Human Rights in the Modern World" and "Our More Perfect Union: From Eighteenth-Century Principles to Twentieth-Century Practice."*

By Arthur N. Holcombe

AMERICANS who can follow their natural bent may regard the current phase of the arms race as man's greatest sporting event. Whoever has sat in an Olympic Stadium and watched the returns trickle in from the Marathon race will recognize the thrill as the tension rises with the progress of the contest. As the order of places at the successive checking points is reported, speculation mounts concerning the possible changes at the next checking point. After the report from the last checking point, when nothing remains but the sudden appearance of the leading runner at the entrance to the Stadium, the suspense reaches its climax. So too goes the arms race! In the development of offensive weapons the Soviet Union moved ahead with the launching of the Sputniks. But close on its heels comes the American Union with the Jupiter-C. Will the Soviets develop an effective defensive weapon against the American B-52s and B-58s before the Americans get out in front again offensively with ICBMs or lethal space-satellites? In the long history of human warfare there has never been a more thrilling match.

It is hard to remain a merely thrilled spectator of the arms race when awareness cannot be dispelled that the spectator may eventually become the victim of the race. Let us imagine with the authors of "World Peace Through World Law" that a solid column of TNT with a uniform size equal to that of the Washington Monument at its base, *i.e.*, about fifty-five feet square, rises to a height that will contain an explosive force equal to that of a one-megaton nuclear bomb. Such a column would measure over a thousand feet more than a mile high. If placed in the middle of Times Square or Trafalgar Square or the Red Square and exploded—which modern delivery systems are represented as capable of doing with a one-megaton nuclear bomb—residence in New York, London or Moscow would become excessively unattractive. It is manifestly time to ask the question: are intercontinental missiles and lethal satellites the final products of man's inventive powers in the nuclear age? Or can man produce something to dispel his forebodings of impending doom?

Grenville Clark—". . . resourceful thinker."

Grenville Clark and Louis B. Sohn do not profess to offer the definitive answer to this query. But they are confident that the answer can be found, and that they can point out the direction in which the ineluctable search should proceed and can help the tormented nuclear-age man on his arduous way. To this self-imposed task they bring, besides the indispensable sanguine dispositions, the technical competence of well-trained lawyers and the precious virtue of humility. They concede that for nuclear-age man the prevention of war is not only one of the most urgent but also one of the most difficult problems. They recall Einstein's remark, when asked why man, though able to find out what is inside the atom, has not been able to devise means for protecting mankind from destruction by his new discoveries. Einstein was humble enough to reply: "The answer is simple. It is because politics is more difficult than physics." In this spirit our authors are content to provide material for the extensive discussions which they know will be required before truly effective world institutions for the maintenance of peace can be accepted by the peoples of the world.

The Clark and Sohn material takes the form of a draft of a revised United Nations Charter, showing article by article the changes in the present Charter deemed by the authors to be appropriate and desirable for their purposes. Only thirteen of the 111 articles of the present Charter remain unaltered, though the proposed alterations in several other articles are stylistic rather than substantial. The authors' proposals are based on the assumptions that genuine peace can be maintained only in a world in which all nations have been disarmed, and that the United Nations will have armed forces under their direct control or at their disposal adequate for preventing warlike aggression. Clark and Sohn have no confidence in "deterrents" as permanently effective instruments for keeping the peace, or in a "balance of terror" as a permanently tolerable way of life in the nuclear age. Their treatment of these fashionable expedients in contemporary foreign policy is thoroughly realistic and should bring deep distress to all persons who give no thought to what lies beyond the ever-deferred victory in the arms race.

The clue to the Clark and Sohn

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plan for peace is to be found in a quotation from President Eisenhower which the authors are happy to use for their own purposes. "There can be no peace without law," the President declared October 31, 1956, in explaining his policy respecting the disturbances at the Suez Canal. The essential innovations in the Clark-Sohn revision of the Charter, therefore, are those relating to the scope of the lawmaking power to be vested in the United Nations and to the procedures for making and enforcing United Nations law. Our authors handle these topics with the greatest care, and their treatment of them will doubtless receive the closest attention from readers of their book. Clark and Sohn are resourceful thinkers, ever ready to give persuasive reasons for their choice of measures, when a choice must be made, or to provide ingenious expedients, when innovations appear to be in order.

"World Peace Through World Law" is a book which is well designed to accomplish the purposes of its authors. They do not presume to supply a finished plan for adoption at an eventual UN Charter Review Conference. Their concern is with the public discussion throughout the world that will precede such a conference. For the growing numbers of participants in this discussion they have furnished succulent and nutritious food for thought. The Ford Foundation and others who granted the funds which made the preparation and publication of this stimulating study possible at this time deserve the thanks of people everywhere who are not satisfied with the fascinating but ominous spectacle of a matchless arms race which promises only an exhausting contest and an empty victory.

Radioactive Jousting

"Our Nuclear Future," by Edward Teller and Albert Latter *(Criterion Books, 184 pp. $3.50), is a presentation for the layman of the world of the atom and its potentialities in peace and in war. The conclusions are considered by John M. Fowler, assistant professor of physics, at Washington University in St. Louis.*

By Dr. John M. Fowler

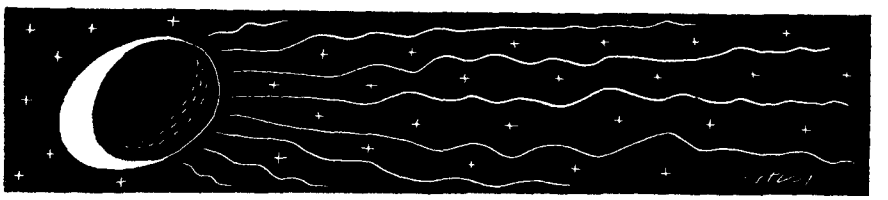
THIS book by Dr. Edward Teller and Dr. Albert Latter has already received much publicity and certainly will receive more. It will be discussed because it is controversial, presenting the point of view that the fallout danger is overrated and that bomb-testing must continue. The authors are competent scientists, both theoretical physicists. From such as these one expects a carefully documented, accurate analysis. This expectation is vain.

The comparison between the various sections of the book is striking. In the introductory chapters where the scientist is speaking, the language is exact. When a concept is introduced which has been oversimplified for popular presentation, it is so labeled. In this section the nonscientist is given an informative tour through the Lilliputian land of atoms and nuclei which ends up in Brobdingnag, the land of the giants, as the authors give an authoritative eyewitness description of the dramatic H-bomb test of March 1, 1954.

The next few chapters trace the radioactive fission products as they rise with the mushroom cloud and mix in the atmosphere and stratosphere, finally to fall to earth and enter man through his food and drink. Here we find an abrupt change in the approach. No longer are the concepts advanced accurately and exactly. The language is still that of the scientist but the arguments advanced are more in the nature of a sales talk. From scientists, who know the meaning of exactness, who understand the differences between experiment and guess, this treatment of the biological hazards is inexcusable.

There are in existence three authoritative studies of the dangers of exposure to radioactivity. These are the recommendations of the International Commission on Radiological Protection, the National Academy of Sciences' radiation hazards report, and the lengthy proceedings of the hearings on "The Nature of Radioactive Fallout and Its Effects on Man" before the Joint Committee on Atomic Energy (May 27-29, June 3-7, 1957). None of the findings of these three studies is mentioned in this book. None of the recommendations is quoted. The accepted safety level for exposure to strontium 90, the MPC (maximum permissible concentration) is neither discussed nor defined. The most important collection of experimental data bearing on prolonged low-level exposure of bone tissue to radiation is that obtained from the study of the radium watch-dial painters and others who received radium internally. These data are ignored by the authors of "Our Nuclear Future." Instead they chose to make their case by selected comparison. First they compare the level of fallout exposure to certain large exposures known to have caused leukemia and cancer. Exposures of the Hiroshima and Nagasaki survivors, the radiologists, and certain therapy patients are examples. To make the comparisons more invidious they use, for fallout, figures corresponding to present (apparently autumn 1956) levels, in spite of the sure knowledge that these will increase by a factor of ten or more from bombs *already* tested. For knowledge as to the effects of prolonged low-level exposure, they turn to a comparison between fallout dosages and natural background in spite of our lack of knowledge as to the biological effects of this background radiation. The leukemia and bone-cancer incidence in the low-lying cities of New Orleans and San Francisco is compared to that in Denver to prove that there is no increase due to the increased cosmic radiation in Denver. Such a comparison is worthless: the statistical sample is too small and too many other differences between these cities are present. After taking the trouble to make the important distinction between external radiation, which is mostly a genetic danger, and internal radiation, which may cause leukemia and bone cancer, the authors then print a graphical comparison labeled "How People Get Radiation," in which the two kinds are indiscriminately mixed and in which the fallout dose to the gonads is plotted, rather than the some ten times larger exposure to the bones.

It is no wonder that such devious



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reasoning leads them to the supposition, repeated in different ways several times, that "it is possible that *radioactivity produces some effects* which prolong life rather than shorten it." Such astonishing statements by men of recognized scientific stature are priceless advertising for the charlatans who peddle radioactive cures.

The remaining chapters paint a view of the nuclear future. The reader feels the authors' enthusiasm and breadth of imagination. However, the unreasoned optimism prevails. Wars are described in which the marvelous weapons developed by continued testing are employed but in which cities and factories are not bombed. International control and development of reactors is prophesied only a few chapters after a discussion of the impossibility of a workable test ban.

One is left puzzled and sad from a reading of "Our Nuclear Future"; puzzled that so great a scientist as Edward Teller would lend his name to so biased a presentation, and sad that his obvious enthusiasm, imagination, and ability cannot be directed toward a realistic peaceful settlement of the world's problems rather than the fanciful nuclear jousting which he imagines war will become.

From a 1954 Superbomb

"The Voyage of the Lucky Dragon," by Ralph E. Lapp *(Harper. 200 pp. $3.50), tells the story of the Japanese tuna fishermen who a few years ago were the victims of radioactive fallout from a Bikini bomb test. Dr. David Bradley, our reviewer, was a member of the radiological safety section of the first Bikini atom-bomb test. He wrote "No Place to Hide."*

By Dr. David Bradley

"I WAS appalled by its significance." The writer is a physicist and his subject was a small amount of radioactive coral dust, some of that which had fallen upon a luckless Japanese fishing boat three years earlier. "It was really incredible that such a tiny bit of matter could have been so radioactive."

He had calculated the total amount of dust falling on the tuna boat to be about fifteen pounds containing about one-ten-thousandth of an ounce of fission products from a 1954 model superbomb. Almost everyone who reads knows that the fishermen were exposed to heavy doses of radiation as a result of this accidental encounter, that the crew members spent months in a hospital, that one died. "The Voyage of the Lucky Dragon" tells that story. Written with a good sense of detail and with the added insight of an awakened scientist, the book is another documentary report on the human side of modern weapons—a literature which began with John Hersey's incomparable "Hiroshima."

There is nothing particularly new here, but if the book is widely read and comprehended that will be new. Radiation injury ("atom bomb disease") is better known than almost any other illness flesh is heir to. What happened to the twenty-three Japanese fishermen was measurable, even predictable, given their exposure to near-lethal amounts of hard and soft radiation.

The trouble was that the fishermen did not know and could not guess what was happening to them. Their ignorance—after all that has been written, after all that happened to their neighbors at Hiroshima and Nagasaki—is truly astounding. Perhaps it can be taken as a measure of the knowledge among any literate population today. It is the most striking and significant fact in the book.

The tuna fishermen saw, in early dawn, the light-up of an explosion which took place about a hundred miles away. Minutes later they heard the concussion. Their navigator placed the spot precisely: Bikini. And they rightly concluded that it was probably "the Americans" testing atom bombs. Yet when, some time later, a snowstorm of white dust swept over them, bomb ashes carried on fine coral powder, they did not connect this extraordinary marine phenomenon with that equally extraordinary "dawn in the West." Instead they stayed for hours in the sifting fallout hurrying to get in their lines. Then they scuttled.

Terrified at the prospect of being picked up by "the Americans," they did not radio a report of these strange happenings to Japan—a report which might have brought them warning of their danger. They gave their ship the usual wash down; they complained of itching skin, burning eyes, weakness, nausea, falling hair—and still they did not suspect. Two weeks later they arrived in Japan, feeling better although nearly fatally injured, and almost at once became an international *cause célèbre*.

Ignorance on the part of the tuna fishermen was matched by ignorance, confusion, general panic in Japan. The tuna industry suffered a major disaster. Massive general resentment broke out against the Americans, who three times in a row (and twice unnecessarily) had sampled their atomic know-how on Japanese. This time it was accidental, yet to the Japanese the "official" U.S. attitude was, well, aloof and skeptical, sometimes debonair to the point of being casual. Official sympathy was of course expressed, but never a direct sense of being involved.

It is a sorry tale. Perhaps our actions are explainable on the basis

(*Continued on page* 50)

—*Wide World.*

Crew members of the Lucky Dragon at prayer in a Tokyo hospital.

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POETRY

A Poet All the Time

—Bettmann.

Contemporary painting of Emily, Austin, and Lavinia Dickinson.

"The Letters of Emily Dickinson," edited by Thomas Johnson and Theodora Ward *(Harvard University Press. 3 Vols. 999 pp. $25), represents a new collection, including 100 letters never before published. Totaling 1,150, they are evaluated for us by Richard B. Sewall, an authority in American literature at Yale University.*

By Richard B. Sewall

THERE is literal truth in Emily Dickinson's description of one of her poems as "my letter to the world." For she came, in her maturity, to communicate with the world almost solely by letter, whether in verse or prose. This splendid new collection of her letters, now assembled for the first time and arranged chronologically, shows how intimately her poems and her letters were connected—how one grew out of the other until latterly the two often became one. It was not that she frequently included a stanza or two, or whole poems, in letters to her friends; often the letter *was* a poem and the poem a letter.

When she was fifteen she outlined (quite unwittingly) a kind of epistolary "poetics" in a girlish effusion to Abiah Root: "It really seemed to give me new life to receive your letter, for when I am rather low-spirited, nothing seems to cheer me so much as a letter from a friend. At every word I seem to feel new strength . . ."

She never departed from the implications of this simple response. In the *word* was life and strength. Thus, words were precious and wonderful, to be treated with care, reverence, and awe. One must be a poet *all the time*. "My own words chill and burn me," she wrote to Professor Chickering thirty-seven years later, and instead of consenting to receive him when he called, wrote him a letter (characteristically) which was four-fifths poem. There is terror in her occasional fear that "the old words are *numb*" or "too small" for her meaning, and her lifelong struggle came to be to find the words that lived—and were large enough.

As far as we can tell she recognized this struggle as a vocation in her early thirties. She put it (this time figuratively) in terms of three "businesses": "My Business," she wrote Higginson in 1862, "is Circumference." To the Hollands, probably the same summer, she wrote, "*My* business is to love." And, in the same letter, "*My* business is to sing." How closely united these triple tasks were is seen in a letter some six months later to her Norcross cousins, consoling them for the death of their father. "Let Emily sing for you," she writes, "because she cannot pray." The rest of the letter is the poem "It is not dying hurts us so." Moved by love, she sang to her sorrowing cousins of "Circumference."

From then on her vocation took all her time and strength. Not a line was haphazard; there are practice drafts of even the shortest and seemingly most casual notes. In her maturity, she seems never to have written anything at low tension. She never lost her awe of the word; and of the need to sing. "Are you too deeply concerned," she wrote T. W. Higginson in her famous letter of 1862, "to say if my Verse is alive? . . . Should you think it breathed . . ." Higginson's obtuseness is notorious, but Emily Dickinson won her battle.

But it is to the earlier letters before her dedication became so intense that we go for the social side of Emily Dickinson, the reassuring glimpses of her as a vigorous and high-spirited girl. For instance, her first known letter (at the age of fifteen, to her brother Austin): "We miss you very much indeed you cannot think how odd it seems without you there was always such a Hurrah wherever you was . . ." And three years later (to Abiah Root): "I am growing handsome very fast indeed! I expect I shall be the belle of Amherst when I reach my seventeenth year." She wants Abiah and her friends to come and visit—"such time as we should have would be a caution"—and, in a sober vein, confesses certain religious difficulties of the sort she knew the rest of her life: "How ungrateful I am to live along day by day upon Christ's body and still be in a state of enmity to him & his cause."

But the characteristic tone of these early years is of the buzz and bustle of Amherst, her love for school and college, her almost ecstatic joy in her friends. Soon signs appear that she is outdistancing such pleasures, or at least scanning different horizons: "The shore is safer, Abiah, but I love to buffet the sea." She is dismayed at "august assemblies" and more and more turns to one or another of her intimates for protection.

The stormy period of the Sixties brings in new rhythms and a new rhetoric; the expression becomes more elliptical and the tones high-pitched. The great "Master" letters are, quite simply, among the most deeply moving of their kind on record. As the deaths become more frequent in her intimate circle, a greater share of the letters became expressions of her own anguish or attempts to appease the anguish of others, in which delicate duty no writer ever excelled her.

A learned friend, seeing these "Letters of Emily Dickinson," said, "And now, I suppose, she's about done up." Done up? In one sense, yes. Mr. Johnson's work climaxes a brilliant era in Emily Dickinson scholarship. He gave us the "Poems" in 1955 and now, with Theodora Ward, the "Letters." The same scrupulous care and taste characterize both publications. But Emily Dickinson is not "done up." This is a beginning, not an ending. As Emily wrote to Mrs. Holland in 1878, "'It is finished' can never be said of us."

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Poet of Womanhood

"Selected Poems of Gabriela Mistral," translated by Langston Hughes *(Indiana University Press. 119 pp. $3), is the first selection of the Chilean poet's work to appear as a book in English. The volume is reviewed by Edwin Honig, poet and critic, who is a professor of English at Brown University.*

By Edwin Honig

IN LATIN America and Spain the poetry of Gabriela Mistral is as well known as Robert Frost's in the English-speaking world. Born Lucila Godoy y Alcayaga in 1889, she was a popular rural schoolteacher before entering the Chilean government service. Subsequently a widely sought consultant and educator in both Americas, she was variously a diplomat, professor, and delegate to the League of Nations and to the United Nations. In 1945 she was awarded the Nobel Prize for Literature, the first Latin American to be so honored; on her death, a year ago on Long Island, three days of mourning were decreed by the president of Chile.

Her first poems, "Sonnets of Death," appeared in 1914 under the name Gabriela Mistral, by which she presumably asserted her fondness for the archangel and for a famous wind. These sonnets and the poems "Prayer" and "Poem of the Son," all directly reflecting a very personal loss, established her reputation eight years before her first book, "Desolación," was published in New York. Two years later, in 1924, a second book, "Ternura," appeared in Madrid; then came "Tala," in Buenos Aires in 1938, and finally "Lagar," which appeared in Chile in 1954. Not a prolific poet, she was nonetheless a widely esteemed one, and certainly an international figure for many years.

The choice of poems for this first selection of Mistral's work to appear as a book in English heavily stresses only one of her many poetic subjects. They are poems about children and childbearing, about animals and things literally close to the earth, through which the poet speaks in a mother's voice. Mr. Hughes's selections reveal as much about his own lyrical sense as they do of Mistral's and yet without

—Wide World.

Gabriela Mistral—". . . dedicated."

actually defining either hers or his own. Although he admits that "much of her poetry is simple and direct . . . and much easier, I think, to translate than most poets writing in Spanish," he has very few devices for rendering more than the poetry's literal content, and that often rather stiffly or flatly. But even the simplicity defeats him for he is compelled to exclude the famous three "Sonetos de la muerte" because they are "very difficult in their rhymed simplicity to put into an equivalent English form."

Shouldn't Mr. Hughes have called in some collaborator? Shouldn't he have worked harder and used other devices for rendering the poetry more exactly, and in this way have been able to include the three famous sonnets? And shouldn't he, finally, have turned out a more representative collection, one that would include the poet's other styles and subjects, her traditional ballads and coplas, more of the recent poems, and at least a few dealing with indigenous Latin American themes and myths? As it happens, the most successful versions are the dozen or so prose poems from the early collection, "Desolación."

Gabriela Mistral was a dedicated woman. "One afternoon," she has written, "walking through a poor street in Temuco, I saw a quite ordinary woman sitting in the doorway of her hut. She was approaching childbirth, and her face was heavy with pain. A man came by and flung at her an ugly phrase that made her blush. At that moment I felt toward her all the solidarity of our sex, the infinite pity of one woman for another." And so, very early, with a sense of having to express something unique, Gabriela Mistral became a poet of womanhood and motherhood. This became her best known, although not her only, poetic subject. In such poetry man is the merest instrument of a nearly divine condition which he cannot experience but which it is woman's special joy to achieve. Of the child-to-come the poet writes, "Now my belly is as noble as my heart" and "one who rests gently in my being, like dew on the grass" and "all my body is a veil beneath which a child sleeps." Childbearing, then, approximates a mystic condition: it is like finding union with God. For Mistral the experience of gestating another life inside oneself is the supreme act of creation; it is a finding of union with natural being and with the earth—the only time when a human being may do so except when one dies.

The sources of such poetry are rich. Its subject and form are those of the traditional Spanish cradle song: the feeling it touches is that peculiar mixture (both pagan and Catholic) of the matriarchal Hispanic pride in childbearing and identification with the rhythms of earth. The voice in these poems is extremely personal and yet curiously objective and selfless (as though it were praying) in the joyfully painful reality it isolates and celebrates. Sentiment could not help but attach itself to such poetry, for the feeling is both fundamental and accurately expressed, as in Blake's "Songs." It is not the put-them-all-together-they-spell-mother kind of sentiment which expresses the guilty moralism of an urbanized society that has lost contact with its sources and that attempts murkily to stagger back to a penitential refuge in infantile emotion. Mistral's maternal voices are archetypes of engendering, self-enlightened sufferers, for whom mankind exists on a par with all animals and all products of the earth. There is nothing either clinical or arty about such identifications in the poetry; indeed when most effective the poetry seems to be the opposite of a formal literary artifice: it becomes the objective record of something both constant and passing, like the coiled and precise movement of a watch.

One is grateful to have the poetry in English, although these translations would have represented Gabriela Mistral better had they been more assiduously prepared and had they appeared in a bilingual edition.

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The Sweet Side of Right

William Meredith—". . . Frostian."

"The Open Sea," by William Meredith *(Knopf. 60 pp. $3.50), is the work of a neo-Georgian poet equipped with skill and imagination.*

By Dudley Fitts

WILLIAM MEREDITH is one of the few younger poets of the middle generation who succeed in exciting the imagination by use of the time-tested conventional counters. He is clearly no revolutionary, although in his best work he is a renovator. A formalist in the fashionable manner of today, he can re-energize the sonnet, the villanelle, the hymn-tune quatrain. How remote he is from the archaism of technical experimentation is suggested by his expostulation "To a Western Bard Still a Whoop and a Holler Away from English Poetry," which begins with the lines:

> I read an impatient man
> Who howls against his time,
> Not angry enough to scan
> Not fond enough to rhyme,

and goes on to praise the passion of order and control. In short, he is a neo-Georgian, preserved from the almost obligatory dullness of the Georgians by a mild freshness of invention and an agreeably disturbing wit. One cannot read him for any length of time without wishing for more enterprise, more of the calculated queerness of poetry; but one does recognize in him a percipient force and a technical skill that are more than the common run. It may be that he is too gentle, too safely

> Armed with [an] indiscriminate delight
> There on the sweet and obvious side of right,

as he puts it in his oddly ambiguous verses in memory of Donald Stauffer. When he limps it is certainly in the direction of sweetness, of tameness. To this extent he is characteristic of his time—an impoverished time, so far as poetry is concerned. But he can transcend it.

He is happiest in his poems about the sea. The surge is there, the cold loneliness, "the famous noise of the sea." These poems are unfortunately few; but the marine imagery is recurrent, and it is interesting (as well as instructive) to see how, in transference, it almost invariably brings life. Indeed, in a short poem called "Ablutions" he makes what we may understand as an unconscious comment upon and diagnosis of his own poetry:

> Sweet influences keep the planet sweet
> Of what the beasts make bitter:
> Shores by the tides, the fields by rain delete
> Our bodies and bodies' litter;

for the commonplaces are washed away, the essential purity refreshed, by the huge salutary action of this trope. Or if a portion of "litter" remains, it is an innocent litter, a minor homely Frostian litter, that scarcely defaces a homely minor art.

Formula for a Poem

SOMETIMES IT IS SAID that if we think of a poem as a structure—as an object with a definable form—we ignore, or kill off, the spirit, the inner reality. People make this accusation, even if we hasten to explain that by structure we don't mean mere mechanics of rhyme and meter, but the organic interrelation of all the component elements. Sad to say, even if we make this disarming explanation, some people will still accuse us of being the enemy of the poetic spirit . . .

But I think that this attitude is based on a misapprehension about the meaning of structure in a poem. *Meaning and structure*—how are they related?

First, we may say that a poem is a structure of meanings. Words have meanings. Images have meanings. Events have meanings. Ideas have meanings. Even rhyme and meter, in a somewhat different sense, may be said to have meaning. All these things may enter into the structure we call the poem.

But, and here we take up a second notion, the poem is not only a structure *of* meanings. It is a structure *with* meaning—a new meaning not to be equated with any or all of the meanings that went into the structure. The whole is greater than the sum of its parts.

So we have the *structure of meanings* and the *meaning of structure.*

The structure itself is a vital fact. It embodies the old experience, and gives us new experience. It does so only because it is a structure.

Experience and *structure*—let us try a formula with these terms. We may say a poem is a *structure of experience* which can give us the *experience of a structure.*

Making a poem is, for the writer, a way of trying to understand experience. The poet moves through whatever of his own experience is available, directly or indirectly, to him *as poet,* trying to make sense—sense of experience and of himself. He is creating a self as well as a poem—but neither except in so far as he creates a structure, a form. The poet is trying *to move through experience to such a structure of experience as will give the experience of a structure . . .*

The poem is, then, a little myth of man's capacity for making life meaningful. And in the end, the poem is not a thing we see—it is, rather, a light by which we may see—and what we see is life.

—From address by Robert Penn Warren accepting the National Book Award for "Promises."

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The Lusty Immortal

"Wine of Life," by Charles Gorham *(Dial Press. 598 pp. $4.95), is a biographical novel about Honoré de Balzac by an author who first assayed this form in "The Gold of Their Bodies," whose subject was Gauguin. Frances Winwar, who reviews the Gorham novel, is the author of "Oscar Wilde and the Yellow Nineties."*

By Frances Winwar

A FICTIONAL narrative on the life of a well-known personage and one who was alive only yesterday in point of time, is a difficult challenge, but Charles Gorham has met it valiantly in his "Wine of Life," a novel about Honoré de Balzac. It is a large book—large and lusty as the protagonist himself, who storms through it with the impetus of a gale. From the moment of his birth to a doting father and a mother who rejected him even before he saw the light, to his burial as plain Balzac—the title of his immortality—his impetuous, creative, romantic, triumphant, and tragic life unreels with the speed and vividness of a Grade A Technicolor, supercolossal film. It is a portrayal that Balzac would have relished and found true.

Mr. Gorham has thoroughly investigated his sources: the Balzac-Hanska correspondence, a mine-yielding bonanza on every page, as well as Balzac's "Louis Lambert," incorporating his inhuman punishment at the Jesuit college, and the "Duchess of Langeais," his revenge on the frigid, calculating Duchesse de Castries, who used him for her political purposes. These and other pieces of thinly disguised reality, in addition to the biographies that have accumulated through the years, add to the authenticity of the portrait.

—Bettmann.

Honoré de Balzac—". . . Gargantuan."

Balzac's life was as Gargantuan as his capacity for work and adventure. A son of Touraine, like Rabelais, he early identified himself with the lusty master, and his "Droll Stories" is a tribute to his spirit. But he was uniquely Balzac in his vast productivity that embraced all his life and which he rightly called "The Human Comedy."

It is one of the merits of "Wine of Life" that the preposterous dandy with his bizarre costumes and jewel-studded cane, who dearly loved having titled mistresses, loses none of his essential greatness when, in the austerity of his cell-like workroom, in his white Carmelite gown, he recreated the transitory and made it immortal.

Balzac the lover looms large, and rightly, for he had the potency of a proliferating Zeus. Back of his quest—and this Mr. Gorham indicates without stressing—lay his desire for the love his mother never gave. It was natural, then, that he should have found it in Madame de Berny, mother, mistress, and muse. This difficult relationship Mr. Gorham handles delicately, sympathetically, almost with the reverence which Balzac had throughout his life for his first Egeria. Others followed: the wise friend, Zulma Carraud; the shoddy Napoleonic Duchesse d'Abrantès; the calculating de Castries, the countless adventuresses of a night.

Then came his Nemesis, the Polish Countess Evelina de Hanska. He, the naïve and infatuated, called her his "wife of love." In life the Countess de Hanska had few champions and many detractors. Mr. Gorham belongs to the latter camp. From the moment she appears, tragedy casts its shadow upon Balzac, then in the glory of his fame and fortune. With remarkable objectivity Mr. Gorham pursues this romance of almost two decades through its phases of attraction and repulsion to its powerful, cruelly sardonic close as Balzac lay dying. All told, "Wine of Life" is absorbing, vivacious and, like life itself, has its share of pity and terror.

—Edith Visser.

Maria Dermoût—". . . warm heart."

The Spice Islands

"The Ten Thousand Things," by Maria Dermoût *(translated by Hans Koningsberger; Simon & Schuster. 244 pp. $3.75), is an exotic tale about life in the Moluccas. It is reviewed for us by Hendrik de Leeuw, author of "Crossroads of the Java Sea" and, most recently, "Woman, The Dominant Sex."*

By Hendrik de Leeuw

THIS is the story about a little-known people in a less-known section of the fabulous Moluccas, or Spice Islands, in what used to be the Dutch East Indies. It is the work of an author who, with an eye for detail, a warm heart for humanity, and a capacity for translating prose into poetry, has turned out a highly readable and informative story, in which with telling selectivity life in these colorful islands is revealed.

The author is Maria Dermoût, born in Java of a Dutch colonial family who, to quote the publisher's biography, following her marriage at age eighteen, lived for twenty-seven years all over the Archipelago.

The title of this book, "The Ten Thousand Things," derives from a statement by Ts'en Shen: "When the ten thousand things have been seen in their unity, we return to the beginning and remain where we have always been."

The locale of her story is a spice garden on one of the Moluccas, an area made famous by the seventeenth-century botanist George Everard Rumph, better known as Rumphius,

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whose name not only bobs up throughout the book's pages, but to whom the world is indebted for the first description of the clove tree, and for two monumental works: "The Book of Curiosities" and the "Book of Herbs," published in 1705 and 1741 respectively.

The central character of this work is Felicia, who, born on one of these enchanting islands, was taken away as a child to lead a wandering life in the fashionable resorts of Europe, to marry eventually and return with her son to the land of her birth.

Conjuring up mental pictures of colonials, soldiers, scholars, sultans, fishermen, and witch doctors with almost radarlike sensitivity, Mrs. Dermoût has divided her book into four parts: "The Island," "At the Inner Bay," "At the Outer Bay," and "The Island."

Although the focus of her story is on Felicia—with scarcely any detail of the earlier history of the place and the other *dramatis personae* who people the pages left undescribed—the narrative in essence becomes a warm and satisfying one. The background, replete with a wealth of descriptive vignettes, is extraordinarily well done. However, the book can barely be said to have a definite plot. The author moves with extreme grace and dignity in a *milieu* that, in itself, is enough to make the story almost achingly alive. Due to its striking simplicity, it is somewhat hard to explain what makes this book so exceptionally fascinating. It may be because it has maturity, sureness, and poise, or because it reveals an intimate comprehension of occidental and oriental minds and people, and finally because it is a work unspoiled by clichés of trickery and artifice.

Mr. Hans Koningsberger, Dutch writer and journalist, born in Amsterdam, and here since 1952, has done a highly workmanlike job of translating the book from the original Dutch, which I have read, even though in spots the narration is somewhat chatty and halting. All in all, "The Ten Thousand Things" is an enchanting story, filled with incident and color, and set against a mysterious background, in which the reader may become lost in an entirely different sphere, undisturbed by the cosmic reflections that hound one in the rest of the world.

Patrician Plebeian

"The Hireling," by L. P. Hartley *(Rinehart, 272 pp. $3.50), is about a cynical cabbie and a wistful, titled widow.*

By Walter Havighurst

IN HIS new novel, "The Hireling," L. P. Hartley has focused his amused, detached, and patient observation upon a man whom a less discerning writer would overlook. After the war Stephen Leadbitter had returned to London with the instincts of a stalker. Though circumstance made him a hireling, he was individualistic, risk-taking, a man against the world.

Leadbitter was a bundle of contradictions. Crafty, shrewd, opportunistic, he carried an unsuspected honesty beneath a fabric of falsehoods. The driver of a car-for-hire, he was by nature independent, even overbearing. He was a menial who scorned menials: "If the material was plebeian, it had a patrician cut." He was armored and yet vulnerable, and while hiring out to a gentle, guileless young widow he dealt himself a mortal wound.

Leadbitter had a need of hostility; he thrived on it. He regarded his customers as enemies, until he encountered Lady Franklin. Beautiful, wealthy, and bereaved, she did not qualify as an enemy, yet she could be a victim. She had turned to Leadbitter when a psychiatrist told her she must become aware of lives unlike her own. She was using him as therapy while he used her as a soft touch.

What keeps this novel from becoming a tale like "Lady Chatterley's Lover" is Mr. Hartley's austerity and his patient interest in slowly turning facets of character. Lady Franklin was used to seeing what she wanted to see; Leadbitter was an opportunist, impervious to promptings of sentiment or conscience. Both were in flight from emotions, even while they became aware of the threat and promise of life. What began as a brush of diverse natures grew into an implicit alliance. Yet they could not surmount the barriers. They talked of the passing of distinctions, but Lady Franklin went home to Belgrave Square and Leadbitter to Civvy Street. Leadbitter could save her from an unworthy suitor, but he could not save the two of them for each other.

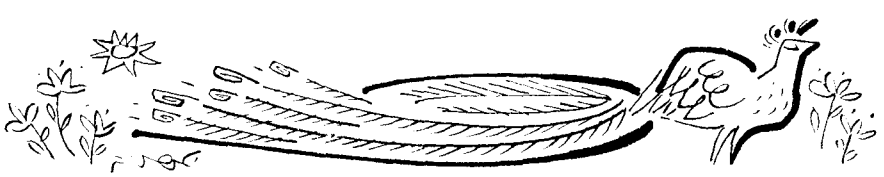
In the background of the novel is an awareness of human separation. Lady Franklin's favorite drives led to Canterbury and Winchester, and in time stalker Leadbitter saw that cathedrals were a collective effort, impossible in the modern world. "Most art is the work of individuals, and often of individuals at odds with their lot: it's the fruit of loneliness and separation. The cathedrals were a collective effort, a family affair." Though he could not have said it, he could see what Lady Franklin meant.

More rigid and restricted than his earlier "The Go-Between" and "A Perfect Woman," Mr. Hartley's new novel has a quiet irony that finds both the cynical soldier and the wistful widow incapable of denying or asserting the emotions which might save them.

THE COOL CROWD: A *klatch* of neo-bohemians who inhabit Jack Kerouac's latest published novel **"The Subterraneans"** (Grove Press, $3.50; paper $1.45), are, in the words of their Boswell, "intellectual as hell and know all about Pound . . ." Besides being hip to the esthetic, these young Frisco sophisticates dig bop, take tea, and see plenty. And when not on junk, benny, or Napa Burgundy, they are working at becoming big writers. This novel (which by its lack of finesse and humor would seem to antedate "On the Road") is a Henry Millerish series of divagations on the theme of a subterranean love affair between Leo Percepied, "a great great writer" with one published novel, and Mardou Fox, a beautiful Negro girl undergoing psychiatric treatment. Percepied is not the best medicine for Mardou, since he flips with regularity, and eventually she leaves him for a less complicated titan named Yuri.

In the exciting "On the Road" the footloose hero says of a traveling companion: "I kind of liked him; not because he was a good sort . . . but because he was enthusiastic about things." So it is with Mr. Kerouac. His wide-eyed (and sometimes wild-eyed) enthusiasm, together with his ability to crystallize it in arresting imagery is what gave his last novel its unusual vitality. But while in "On the Road" Mr. Kerouac was lavishing his sense of discovery on a kaleidoscope of transcontinental vignettes—in "The Subterraneans" he is stalled at the end of the line, and the cool crowd is just too insubstantial to be the sole focus of the author's romantic zeal.

—MARTIN LEVIN.



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Books: Continuous Communicability

Editor's Note: *This week's guest-editorial, leading off* SR's *National Library Week Section, is contributed by Louis Shores, dean of the Library School, Florida State University, Tallahassee, Florida.*

ON OUR living room mantel there is on occasion a photo of the dean (myself) in soldier uniform. When students come to visit they invariably ask "Which war?" in such a way that I am encouraged to say Spanish-American, if not Mexican. But the truth is that although I served in the Second, I can recall the First World War quite well. And of all my recollections of the 1914-1918 struggle none has remained with me so persistently as a certain French general's definition of death.

In war as in probably no other human experience the sudden transformation from the living to the dead ponders the question "What is death?" To this question the French general replied, "Death? Death is sudden incommunicability."

Sudden incommunicability. Somehow that definition of death has remained with me through all these years. Not because it defines death, but because it has given me a definition of life. For if death is sudden incommunicability, then life must be communicability. And this definition of life all at once gives meaning to the past, present, and future of the book.

To begin with, I understand the term book in the same generic sense as does the president of the American Library Association. To me, as to Ralph Shaw, the book comprehends all the media of communicability through which mankind gives evidence of life. The term book includes hard covers and soft covers, periodicals and pamphlets, pictures and maps, films and filmstrips, tape and disc recordings, broadcasts and telecasts, and perhaps two score or more classes of formats. In terms of this definition I confidently answer the question "What is the future of the book?" with all the assurance of the French general. Why, the future of the book is the same as the future of life. As long as the book lives there is communicability; there is life. Whenever the book ends we will have sudden incommunicability; we will have death.

The implications of this bit of personal-professional philosophy extend beyond the sort of Maginot Line some publishers, booksellers, librarians, and authors have been attempting to excavate ever since another Frenchman, Maurice Duhamel, in 1938 doomed the book. To paraphrase a contemporary of Duhamel's who may already have begun to collect his perspective from history, there is nothing to fear but fear. The book is in no greater danger than life itself.

Whatever this new "Battle of the Books" may be, its elements are very little different from its Swiftian precursor. In the Lilliputian essayist's day the threat to the book appeared to come from quality and quantity. About the former Swift wrote sardonically, "It is with libraries as with other cemeteries . . . that a certain spirit hovers over the monument till the body is corrupted, and turns to dust . . . which to some may happen in a few days. . . ." The future of such books is short, and rightly so, but hardly representative of the book as a whole. The book of quality has indubitably proved it can survive with life itself.

As for quantity, the doomsday prediction is almost as old as printing itself. Barely a century after the invention, Martin Luther wrote "The multitude of books is a great evil." Yet for four centuries since, book production has increased in almost geometric ratio. Concern, therefore, about either quantity or quality as a threat to the book has proved to be thus far no more than a concern.

Nor is the imagined threat from technology any more potent. From the standpoint of information or research Ralph Shaw has proved statistically that gadgets are too stupid to be able to store, retrieve, or disseminate knowledge as nimbly as the printed book. What is more, as automation releases semi-skilled humans from assembly-line drudgery, higher and higher IQ's such as are attained from reading books are needed to run automation. And as for recreation, David Mearns has put it deftly: "Can you imagine any one curling up in bed with a microfilm?"

Finally, the debate over audio-visual materials is occasioned by the failure of some of us to recall our own professional history. Librarianship has never been and is not now basically a profession of formats. We have always prided ourselves on our mission of conservation and dissemination of the world's best ideas. In various ages we have carried on our work with clay tablet, with papyrus roll, with illuminated manuscript, with printed book, with pressed disc, with celluloid film. Each new format has been resisted by some fine old bibliophile. Listen to this from Vespassiano's life of the illustrious fifteenth-century Italian Duke Frederigo of Urbino:

"In his library all the books are superlatively good, and written with the pen, and had there been one printed volume it would have been ashamed in such company." Of which of us librarians shall it be written some centuries hence that we were ashamed to have good books in the library unless they were printed?

Books are books in whatever quantity or quality, in whatever order or format. Individually they are symbols of individual consciousness. Collectively in libraries they represent what humanity to this point has been able to comprehend of that mysterious universal consciousness.

As long as there is life man will try very hard to communicate with man, and even harder to communicate with God. This continuous communicability inherent in human life insures the future of the book.

—Louis Shores.

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LETTERS TO THE EDITOR

100 JANE AUSTENS

SR's IDEA of surveying your readers' opinions of famous men ("Name Your Heroes," *SR* Feb. 22) is an interesting one, and the selection of famous men is a fair sampling from literature, the arts, and politics. Nevertheless, it smacks of the litterateur, of an overspecialization you would condemn in any other subject. For you have included only one person from the area of human endeavor that has revolutionized man's technology and philosophic imagination. I am astonished at your omission of Newton, Darwin, and Freud, who had a greater impact on human thought than 100 Jane Austens.

DAVID DRAKE.

Boulder, Colo.

SPARE THAT HERO

THE LIST indicates that you confuse heroism with genius, which may or may not go with it; and also with worldly success, which rarely goes with it. While Shakespeare was probably the greatest literary genius of all time, there is nothing in the little that is known of his life to indicate that he was heroic. Enough is known of Goethe's to show that, though unquestionably a genius, he was anything but heroic. Bacon was a genius, but no hero; Burghley was neither, and both were heels. In your sketch of Byron, why did you omit his claim to Valhalla won by his death on the battlefield for Greek freedom? And among the traits that make for heroism you include, of all things, prudence, the very antithesis of heroism.

MARGARET LEE SOUTHARD.

Hingham, Mass.

NO FURTHER TRUCK

BY WHAT STANDARD do you consider F. D. Roosevelt great? Is it because of his indomitable will in overcoming his affliction? Many others have overcome greater handicaps—without the aid of money and prestige—and much finer characters, too. I am glad I am not a subscriber to your magazine, and from now on I shall not invest another cent in it.

A STAUNCH AMERICAN AND REPUBLICAN.

New York, N. Y.

SPEAKS FOR HIMSELF

FDR DREW HIS strength and purpose from the people. He came to be their spokesman—the deathless, timeless spokesman of the conscience of mankind. *SR*'s summary of FDR is rather sad and apologetic, but his place in the hearts of men everywhere speaks for itself.

STUART PALMER.

Roslyn Heights, N. Y.

SHAKESPEARE NO HERO

I WANT TO object that many of the forty names which you listed as suggested "heroes" were not truly that. "Great men," of course, but not "heroes"—the difference being, I suppose, that the deeds of both are outstanding in the eyes of their admirers, but that a man is not a "hero" unless his followers are fully conscious of his personality's having influenced his deeds. Shakespeare, of whose personality one is little conscious, would be a good example; he is no "hero," great though his writings are.

EDITH PRESCOTT.

Troy, N. Y.

THROUGH HISTORY WITH J. WESLEY SMITH

"The acoustics in this place are terrible. Testing: I—II—III—IV."

INSPIRED SOLUTION

IT IS INTERESTING how each of *SR*'s heroes used his "cup of clay." It is with gratitude and appreciation that I read this article.

KATHERINE M. YOUNG.

Pendleton, Ore.

EXTERNAL MORALITY

SR HAS HERE two questionnaires: "What people and/or qualities seem to you most heroic?" and "What people/qualities are best fitted to cope with the present world crisis?" For me, the answers to one are not at all the answers to the other. Those whom I might choose as able men, capable of influencing their own societies and outwitting or out-intimidating enemy societies, are not of necessity men whose qualities are congenial to me. World leaders are often autocrats and egotists who wear their moralities, like their clothes, on the outside, with frequent changes. Caesar, Elizabeth I, Alexander, Catherine the Great, and (in my opinion) Franklin D. Roosevelt were of this stamp.

MARILYN J. LAUFMAN.

Glencoe, Ill.

LINCOLN-DOUGLAS EVASION

MR. BRUCE CATTON chides Lincoln and Douglas (*SR* Feb. 8) for evading the racial question. But both men did deal with it. At Ottawa, Douglas made his position quite clear. "I am opposed to Negro citizenship in any and every form. (Cheers.) I believe this Government was made on the white basis. ('Good.') I believe it was made by white men, for the benefit of white men and their posterity forever, and I am in favor of confining citizenship to white men, men of European birth and descent, instead of conferring it upon Negroes, Indians, and other inferior races. ('Good for you.' 'Douglas forever')."

Lincoln was less consistent. At Chicago, on the eve of the debates, he seemed to favor equality. "I should like to know if taking this Declaration of Independence, which declares that all men are equal upon principle, and making exceptions to it, where will it stop? If one man says it does not mean a Negro, why may not another say it does not mean some other man? . . . Let us . . . unite as one people throughout this land, until we shall once more stand up declaring that all men are created equal." But at Charleston he was for white supremacy. "I will say, then, that I am not, nor ever have been, in favor of bringing about in any way the social and political equality of the white and black races (applause); that I am not, nor ever have been, in favor of making voters or jurors of Negroes, nor of qualifying them to hold office, nor to inter-marry with white people; and I will say, in addition to this, that there is a physical difference between the white and black races which I believe will forever forbid the two races living together on terms of social

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and political equality. And inasmuch as they cannot so live, while they do remain together there must be the position of superior and inferior, and I as much as any other man am in favor of having the superior position assigned to the white race. . . ."

JAMES H. TIMBERLAKE,
Department of History,
The Ohio State University.
Columbus, O.

EDITOR'S NOTE: *Mr. Catton replies: "Both Lincoln and Douglas did deal with the race question, but they dealt with it in such a way as to keep it from becoming a live issue. Each man skated over the top of it for reasons which are obvious, and which reflect no particular discredit on either man. The attempt to face up to the implications of complete democracy applied without regard to races seems to be too much for us now, and it is hardly surprising to discover that it was a little too much for anyone in 1858."*

HIGH-SCHOOL NUCLEAR VOTE

I AM A HIGH-SCHOOL teacher who last summer became sufficiently interested and alarmed about the dangers of nuclear-bomb testing to put copies of the Schweitzer Declaration into the hands of my students this fall. After reading the Declaration and discussing it pro and con with students in a Government class, a Biology class, and an American Literature class, the students were asked to express their opinions on paper. These were the results:

1. Seventy-six of eighty students declared they wanted the nuclear-bomb tests stopped.

2. Of the seventy-six wanting the tests to be stopped, forty-three would have the United States stop their tests regardless of any possible consequences in the future. In other words, better than half feel the risk from internal radiation from nuclear-bomb tests is greater than possible Russian domination in the event we should discontinue the testing.

3. The other thirty-three would have the United States stop only if an international agreement could be reached.

4. The highest percentage of students wishing completely to stop testing regardless of political considerations came in the Biology class.

ROBERT D. LOCK.
Vermontville, Mich.

OUR NATIONAL IDEALS

ELMO ROPER'S "Speak Louder—of the Right Things" (*SR* Mar. 1) was an inspiration. It should be read by every American interested in implementing our national ideals. At a time when millions are about to be spent in propaganda to circumvent the Supreme Court, Mr. Roper's thoughts should bring to our minds these words of Lowell, spoken in another time of crisis:

> They are slaves who fear to speak
> For the fallen and the weak;
> They are slaves who will not choose
> Hatred, scoffing, and abuse,
> Rather than in silence shrink
> From the truth they needs must think.

S. RALPH HARLOW.
Springfield, Mass.

LUSCIOUS GOMBO

FOR THE lusciousness of "Way down Yonder" (BOOKED FOR TRAVEL, *SR* Feb. 15) Horace Sutton has this Louisianian's gratitude. I should have had to hurry home if I hadn't brought along a supply of *gombo filé* (i.e., the leaf of the sassafras tree, gathered in the full of the August moon, dried in the shade so it will keep green, pounded to powder in a mortar made of the hollowed-out trunk of a cypress tree). *Gombo filé* is what makes *gombo créole* both *gombo* and *créole*.

ALICE DUGAS.
Kent, Ohio.

TAIL-END GOVERNMENT

DAVE GARROWAY is quoted in TRADE WINDS (*SR* Feb. 8) as saying "a large chunk of Americans—much larger than we think—are far from complacent" about U.S. defense problems. It seems to me, a newspaperman, that for many months, even years, the entire country has been simply electric with interest in the whole question of the atom and the rocket. Only in far-off Washington is there complacency. The Federal Government, like a wronged wife, seems always to be the last to know of the things which concern it most.

MICHAEL KERNAN.
Redwood City, Calif.

SOUL OUT OF BODY

WHY SHOULD IT be thought so strange a prediction (*SR* Feb. 8) that in a million years or so man may liberate his soul from his body? Does he not live in a world at present where matter is turned into energy, and energy back into matter? Would this possibility have been considered probable a century ago?

RUTH BROWN KROSCHER.
Elmhurst, Ill.

MALE WIDOWS

IN LETTERS TO THE EDITOR (*SR* Feb. 15), Lynn Ranger asks how a man becomes a "widowed father." It's simple: his wife dies. Authority? Webster's New International: "widowed—that has been bereaved of her, or *his*, mate." Oxford English Dictionary: "widowed—made or become a widow (or *widower*)." The italics are mine.

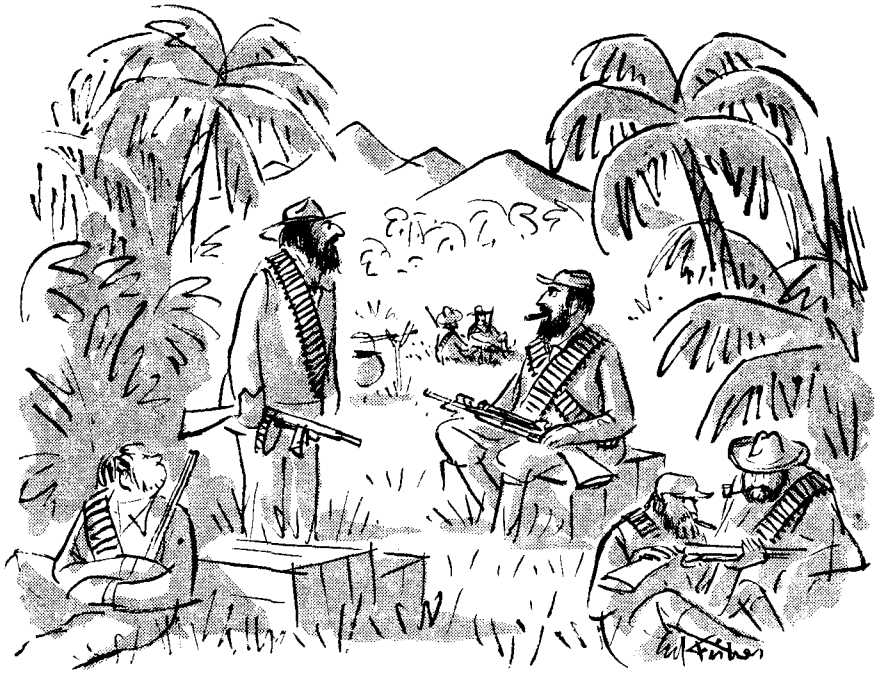
ELCHANAN ECHIKSON.
South Orange, N. J.

A SPUTNIK MESSAGE

EDITOR'S NOTE: *The following letter has been appearing in the letters columns of various newspapers across the country. Where it originated, we are unable to ascertain. But we gladly lend it further circulation.*

I CIRCLE the earth fifteen times a day. I see many countries and people. I see one world and one race of man. There is great danger, but not from me; I am Sputnik the Innocent (not Sputnik the Terrible). My "secret" message is: Wake Up! Stop Dreaming! Can two nations gain mutual security by each arming against the other? Ridiculous! Get rid of war before it gets rid of you all. Make your fatalists, gradualists, profiteers, patrioteers, and militarists listen to reason. Save yourselves, your children, and them. Disarm! Do it now by plan, agreement, and enforceable law. Disarm completely; leave no loopholes. Do it before it is too late. Do it now. BEEP—Beep beep—b—.

SPUTNIK I.
Outer Space, Univ.



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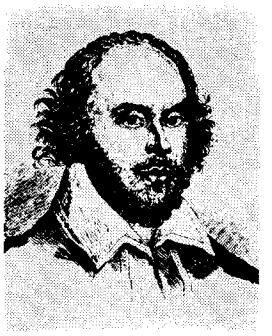

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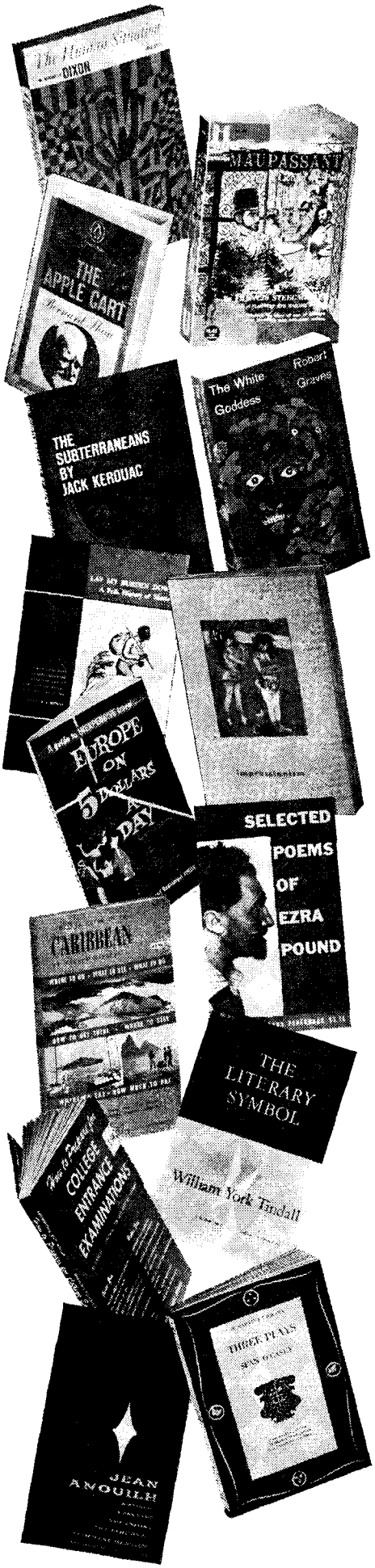

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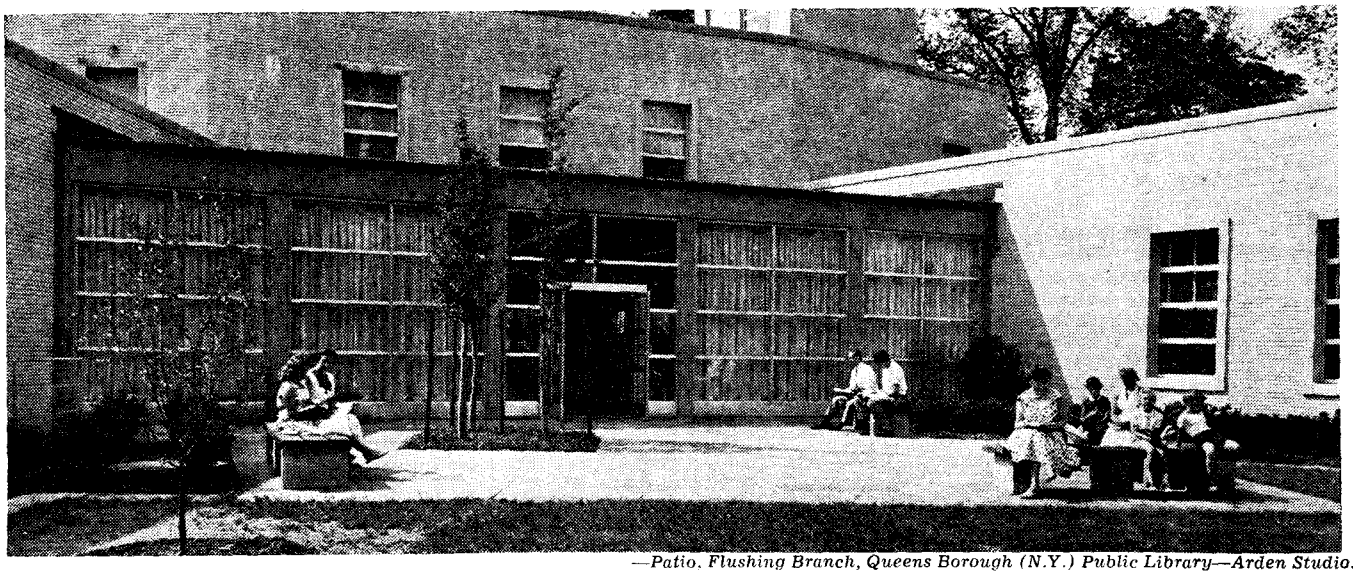
NATIONAL LIBRARY WEEK



—Patio, Flushing Branch, Queens Borough (N.Y.) Public Library—Arden Studio.

"Wake Up and Read!" is the theme of the first National Library Week, March 16-22. Sponsored by the National Book Committee and the American Library Association, this vigorous celebration will bring to the attention of the American people the importance of reading to the individual and to the nation as a whole. The first emphasis of Library Week will be on the libraries of the United States. Beyond that it will focus attention on the significance of the school, college, and home libraries. On this and the following pages of this issue of SR *are controversial and informative articles which indicate how much libraries and reading are a part of our daily existence.*

1. The Library's Business Is Books

By LELAND HAZARD, *Vice-President and General Counsel, Pittsburgh Plate Glass Company.*

THE American library could disappear. I don't mean to say that the familiar edifices—from the panelled, Renaissance halls of New York's famed archives, guarded by lions *couchant*, to the red-brick Carnegie memorial tucked cozily away on the town square—are likely to crumble and vanish. Buildings are made of concrete and steel, and will survive. But the library's function may wither away. It's easy enough to affirm that the libraries are "couriers of culture"; our fathers and grandfathers taught us that, and we take it for granted. But what if our society's notions of culture radically change? What if we come no longer to care for the kind of "culture" the library was designed to enhance? What if we no longer care to read, and lose most of our skill at it? What if we no longer care to relate the information we can find in libraries to the problems of our lives? Then the library has died.

There are some small but perceptible signs that a serious undermining of the library's poise in our society has already commenced. But these signs are masked by the fact that never have there existed so many libraries, and never have so many persons—from schoolchildren first introduced to the stacks by their teachers to retired elders reading yesterday's newspapers in the corner—felt free to make use of the library's facilities. Not for America the austerities of the great Alexandrian collection, reserved for kings and priests and famous savants; it is more usual with us to class the library among the prominent meeting-houses of the community, with rooms in the basement for citizens' clubs and staff ready to act as secretariat.

However, if the library is expected to take the place of a meeting-house and community recreation-room, how well can it function as a library—the quiet repository of records ordered for thought, word, and study? How can a trained librarian perform properly her primary job when she is constantly overwhelmed by the sort of questions which follow, taken from a real-life example (and presumably asked by individuals who had somehow passed through the public schools):

1. "What is the meaning of the word 'Obviescence'?" Of course the dictionaries fail to disclose such a word. But the inquirer may be a taxpayer; so he is courteously asked for an illustration, which comes quickly enough: "Time is of the essence."

2. "Where can I get married?" The question comes often, and the librarian knows that the young lady means, where can she get married *quickly* without waiting unduly for the holy bonds of wedlock to enfold her. (From Pittsburgh it means a drive to Maryland.)

3. "My friend has been acquitted in court. What is the proper note of congratulation?"

4. A male patron comes in person

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for filmed copies of a certain story in a certain newspaper of a certain date. It develops that he has just finished his prison sentence for assault, journalese for rape, and now wishes some copies of the published account.

5. "I am going to take a vacation. Please tell me in what states the gasoline and liquor taxes are lowest?"

And so it goes. What is the best toaster, washing machine, radio; how much is spent annually for gambling (a question which seems to assume that all gamblers lose); how do I give a cocktail party; which books on the Civil War have been written by Harvard professors; compare the Brazilian and African forests; what shall I call my baby girl, I had expected a boy (this question comes from excited fathers); I saw an article about a streetcar trip from Pittsburgh to Chicago—is that possible; where does the Mona Lisa hang; how can we best spend a thousand dollars for a business library; tell me something about the apple in myth and literature—just a short paragraph?

SHALL we show our disgust, we intellectuals, and remind the taxpayers in our raw America that the modern dictionary, the book index, bibliography, and the specialized journal are but recent techniques of administration in a vast proliferation of facts, comments, opinions, and mere phrases—all, according to I. A. Richards, too extensive and diverse to form any coherent, much less directing or confirming, view of essential human purpose. Or shall we laugh in the cloisters of our monastic intellectualism. Neither, I think. We do not have enough votes to implement our disgust. And the sensitivity which brings us laughter will also bring us tears that our earnest America, however intellectually awkward and naive, should wish so much to be right, should believe so deeply that all questions are answerable.

This almost superstitious faith in the adequacy of the library for any human problem has its counterpart in our indiscriminate demands upon universal education. We say that in a democracy we must have an informed citizenry. It sounds right. But informed of what—vast congeries of specifics, each good for the momentary need and, so far as the learner knows, unrelated to anything else, or a few fundamentals, difficult to learn but, once learned, anchors to hold the citizen in place as the torrents of trivia rush past?

I enjoy the story of the little boy who, when criticized by his parents for low marks in arithmetic, retorted, "Yes, but I got a '100' in postwar planning." One of the more bitter critics of modern elementary and secondary education complains, "We parents used to take our children to the zoo and the schools taught them arithmetic: now the schools take them to the zoo and we teach them arithmetic at home."

I disclaim any pretense to expert judgment in this field. But I have had some contact with certain aspects of the problem. For example, our educational television station in Pittsburgh, WQED, has occupied a considerable part of my time for several years. More often than not I am advised to drop the word educational. There will be more viewers if we call it community television or anything but educational, it is maintained. In the work of the Allegheny Conference on Community Development cultural affairs are assigned to a committee of which I have been chairman. Frequently we are advised to avoid the word cultural as much as possible. Every plain fact, whether in education, business, politics, or other realm of thought, must be treated as a numerator and carefully placed above a denominator of great magnitude. To change the figure, no Jovian bolt of thought must frighten the least sparrow in our tender democracy.

So it is that we may have to consider the possibility of libraries without new books. I do not think that this will be the case, but we must face the possibility. For one thing, the cost of publishing books is increasingly precarious. Granville Hicks points out that when a serious novel could sell for $2.50 the publisher would take the risk if he thought two to three thousand copies would sell. At $3.50-$5 the number must increase to five thousand copies. At that number the I.Q.'s seem to be short, as the economists would say, on the demand side. And he concludes dolefully, after having stirred up a small town to the Herculean task of achieving a modest library, "Some of the persons who worked hardest on the building have never taken a book from the library and never will. . . ."

There is some basis for Mr. Hicks's pessimism. Other agencies of mass communication reach far larger groups and reach them more frequently and regularly. The public library cannot match this quantitative distribution without a drastic revolution in its operations. Radio, the pictorial magazine, film, and television all raise questions about the future of the printed word. High-school texts give increasing space to pictures and illustrations.

And now as we Americans become increasingly aware of the more than a billion and a half people outside our Western World ken, we learn of whole preliterate societies showing signs of skipping print entirely and going directly from the oral tradition to the screen image.

WHEN I was in Japan recently a Tokyo newspaper executive talked with me at length about his hard-headed businessman's dream of a television hookup to reach to the innermost depths of Asia. "Words cannot educate Asia," he told me; "there are too many languages and there is too much incurable illiteracy. But pictures can do it." Then he painted in words the scene of lonely cameldrivers learning by television under the Asian stars.

The president of the American Great Books Foundation says that, "It may well be that the Toynbee of the twenty-fifth century will record in the ebb and flow of the human race that it took man more than 200,000 years to move from the cave to the printing press, and then there was a moment when reading written words became almost fashionable, only to die out quickly before the onslaught of pictures, inertia, speed, and the sense of impending disaster." One recent *Pittsburgh Press* Magazine, under the caption "Is Your Hobby Really Fun?" produced sixty suggestions for seven categories of tired workers, but reading was proposed only twice—a 3 per cent claim on their leisure time.

I am aware of the various movements to take down the walls of libraries and museums: to bring in television sets, make the library a community center, entertain the fans of Jackie Gleason and hold meetings of the Great Books discussion group and Alcoholics Anonymous by night and of the Garden and the Poetry Clubs by day. The Louisville (Kentucky) Library has a great collection of records from which learning and culture are piped to the schools, hospitals, and other institutions; has its own FM radio station whose call letters, WFPK, stand for "World's Finest Public Kulture"—culture spelled with a "K." W. Stephen Thomas, chairman of the U. S. Committee for the International Campaign

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for Museums, puts it this way: "We museum people everywhere have altered our viewpoint. We used to think of ourselves rather strictly as custodians of the treasures of civilization. Our best efforts were directed toward leaving a completed artistic record for the benefit of future generations. Now we believe that our first duty is to educate, inform, and—yes—amuse people who are living right now."

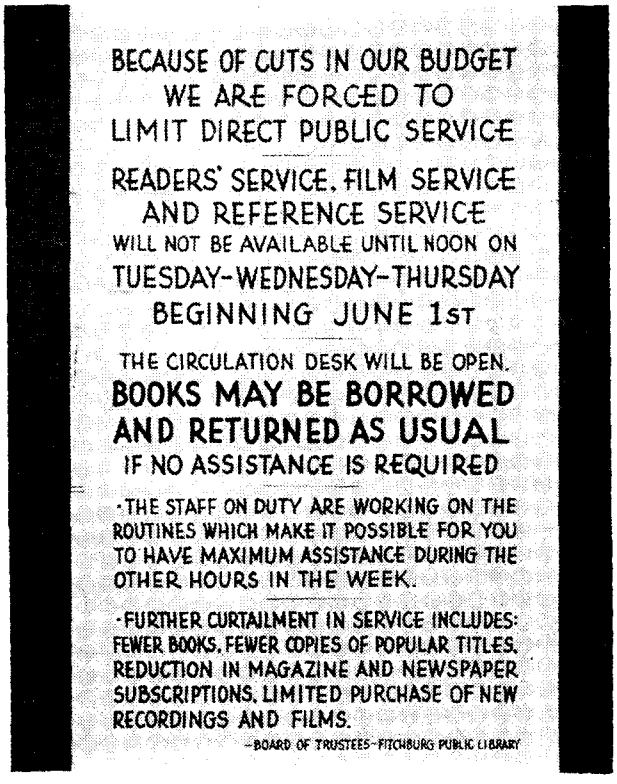
THIS hedonism may be all right. It sounds alert to changing times, "other directed." But we "inner directed" people have not yet entirely lost in the mass conformity our power of protest. I think that recipients of "Kulture" from libraries and museums may suffer no particular harm; may indeed acquire some benefits. But I am apprehensive about the loss of the cloister. And I am concerned about mass library programs of the type which have brought many of our public schools and many of our universities to mediocrity, deprived them of the energy and the will to educate best the most educable of our people.

If taking down the walls of our libraries and museums is to substitute noise and clutter for quiet and order; if there is to be no cell for the scholar, or not enough cells for scholars; if too much time of librarians is to be devoted to what any and every taxpayer may opine, or to what may favorably or unfavorably affect tax money appropriations, then the library function is imperiled.

We must ask ourselves whether the printed word is still important. It is not necessary to disparage radio, pictures, and television to say a word for the printed word. David Riesman says that the book, "like an invisible monitor, helps liberate the reader from his group and its emotions, and allows the contemplation of alternative responses and the trying on of new emotions . . . opens doors within and closes doors without."

We dare not discourage and so lose our writers. It is in the book that the writer, the thinker, makes his commitment for all time, agrees to stand alone, unafraid and unashamed of his thoughts, impressed forever upon the page which men yet unborn will hate or love only to find themselves and the course of enduring life changed. The book is the catalyst which brings into reaction the thoughts and emotions of the changing generations, the record from which men extrapolate from the ephemeral now to the eternal future.

What if there be but a few who read the book? They are, as they have always been, those who nurture the flickering flame of culture—spelled with a "c." And no means yet devised tells in advance who shall come to keep these vigils. But when they come, there must be for them the quiet place, the withdrawn place, where the old record may speak, far from the sound of the crowd, to fresh minds and to new hearts.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IF NO ASSISTANCE IS REQUIRED
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—BOARD OF TRUSTEES—FITCHBURG PUBLIC LIBRARY

2. The Battle of the Sign

By JOHN R. TUNIS, *sportswriter and author of boys' fiction.*

WHAT is a public library? A public library is more than a building on Main Street. It is not just another city institution. It is not a collection of books on steel shelves. A public library is people: a janitor, a cataloguer, a librarian with a widowed mother. This is the story of one of those libraries.

Fitchburg, Massachusetts, is a town of 43,000, about fifty miles northeast of Boston. In short, a typical New England industrial city. The present mayor of Fitchburg, "Farmer Bray," is something of a character. A real dirt farmer from the environs, Hedley Bray was first elected two years ago on a reform ticket. His chief reforms proved to be slashing the municipal budget and eliminating what he terms "political fat." Thus, he threw out plans for revising the school system and replacing some of the 100-year old buildings; refused to allow new appointments whenever city employes died or resigned. He assumed control of the Public Works Department, neglecting to salt the streets of the hilly town in winter. Through a period of rising costs, he cut all appropriations. But it wasn't until he took on the public library that any city department fought back.

The 1957 operating budget of the library was $2,450 less than in 1956, which was itself $2,700 below the 1955 figure. Thus, the heart of library services to the public was over $5,000 less than two years previously, at a time when the cost of books was up 40 per cent and the cost of supplies up 70 per cent. Consequently, Miss Ruth Hyatt, the librarian, made a study of ways and means to retrench. A meeting of the board of trustees accepted her report, which suggested suspension of service from the Readers and Reference desks three mornings a week, fewer films, books, periodicals, records, newspapers, as well as less work with children in the city schools. A letter to the mayor explaining these cuts was signed by Mrs. George R.

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Wallace, the chairman of the board.

How often does a public library hit the front pages of the newspaper? Very seldom. The next day, the *Sentinel*, the local daily, published a banner headline, BUDGET CUTS FORCE CURTAILMENT AT LIBRARY, and a story describing the services curtailed. Mrs. Wallace's letter to the mayor was quoted, with a statement that, given less money, the library was obviously forced to render less service.

That evening, in his weekly broadcast, Mayor Bray denied any cuts had been made, and offered to "take the library budget apart, item by item." The regular meeting of the board of trustees was held several days later, and it was voted to place a large sign in the library describing the curtailment of the various services, and the hours when these facilities would be available.

The next morning before nine the librarian's telephone rang.

"Mayor's office here," said a masculine voice, that of the mayor's secretary. "We understand you have an offensive sign in your lobby. The mayor wants it taken down. If it's not down by nine o'clock, there'll be trouble."

An hour later the mayor with his secretary and the city solicitor stormed into the library, threatening to take the sign down themselves. Then began the Battle of the Sign, a conflict that rocked the town for many days. By calling attention of the community to this issue, the mayor forced more people to discuss, think, and talk about their public library than had ever done so before. The trustees remained firm and the Sign stayed up. When asked for a statement, Mrs. Wallace simply said that the trustees would stand on the ordinance which entrusted to them "the care, supervision, custody, and maintenance of the free public library and its books, with full power to make needful regulations therefor."

When the Battle of the Sign became news, and the library was under attack, the community rose to its defense. The League of Women Voters took up the question; taxi-drivers and businessmen, high-school teachers and professional people wanted to know whether "the sign is still up." When told it was, they replied, "Good for you!" A traffic cop at a crowded corner waved his hand to the chairman of the trustees as she went by in her car and shouted "Keep that sign up!" People who had never entered the library stopped in to see how things were going. The librarian met a boy going down the front steps saying: "At last I've seen the sign!"

Card-holders called up to ask to help, patrons circulated petitions affirming their support, people crowded around the main desk to ask what they could do. This city was aroused when their library came under fire. Soon the battle spread from the columns of the local press to the newspapers in nearby towns and cities. The whole state was watching.

Next step was a letter sent by the mayor to the trustees which "directed and ordered" the first three lines of the Sign to be deleted. "The existence of these three lines is contradictory to this administration's theme of more service for less money. Furthermore, it is definitely not in the best interests of the city of Fitchburg." His signature was added with a rubber stamp. Along with this letter was an opinion from the city solicitor, one of his appointees, that the mayor had the power to make the trustees remove the Sign.

The trustees met, and voted four things. First, that the Sign was consistent with the vote of the previous meeting. Second, that they approved its wording. Third, the chairman of the board was authorized to inform the mayor of this action. Fourth, the administrative committee of the board was empowered to make public the actual facts about the budget cuts. In other words, they stood on principles.

The library had issued book marker slips printed in red explaining the necessity for curtailed services. The mayor stormed and threatened on the air: "And, of course, to me the little red slips the people get in the library books not only misrepresent the facts; but are a disgrace shown by the library as a present subordinate department unto the last."

Actually he did nothing. The Sign remained.

THE Battle of the Sign proved several things. That if a city department serves the people faithfully over the years they will come to its defense when under fire. It brought out unusual support and feelings of loyalty from a united staff. It showed the taxpayers one department honest enough to meet limitations forced by a reduction in tax funds by openly curtailing its services, thus saying in effect, if you the citizens want these things you the citizens must pay for them.

It did more. It forced twelve trustees, from all sections of the community, several lawyers, a priest, a few businessmen, and four housewives, to consider their position. For perhaps the first time they realized how important was the upholding of a *public trust*, that this imposed obligations which had to be defended and fought for. Last, and by no means least, it made the whole city, whether users or not, think seriously about the function of a library.

The primary purposes of a public library are not to seek publicity. Like the fire department, or the police, the duty of the library is to serve all the people. Whenever a library does this (and also receives a million dollars worth of publicity) everyone wins. Those who care about books and the printed word, those who believe in the world of ideas as against the world of power, those who care for freedom of thought, are the gainers. Not merely in one small New England city, but all over the United States.

THE LIBRARIAN LOOKS BACK: The excitement and the smoke of battle have waned and now, nine months later, the memory, too, is somewhat dimmed. No one is keyed up and few pause to read the Sign on the way to the Desk. People use the library and the statistics increase. The trustees' budget request for 1958 is up $18,000, for the library still needs additional personnel and more money for books. The implications of the effect on the town and the library are there. As we look back we realize that we lost nothing. We had already been denied the full budget and were not seeking restoration, only ways to comply with economy. We were not trying to provoke a political shenanigan, merely making an explanation to the taxpayers. We did gain a great deal, however. When the issue was forced the courage was there. Principle was challenged and met. The people were well represented. The trustees should be proud of their role. This was a small incident, but it may well hearten other responsible citizens, librarians, and trustees. —RUTH HYATT, *Librarian, Fitchburg Public Library.*

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3. Pollyanna Rides Again

By WILLIAM CORBIN McGRAW, *under the name "William Corbin" the author of books for young people.*

THE serious writer of fiction for children above the age of ten—give or take a year or two—is the victim of a well-meant but nonetheless stultifying censorship. And who is the censor? I say it in sorrow, for the censor is also the juvenile writer's best friend. The censor is the children's librarian.

To the best of my knowledge the juvenile book is unique in that its financial success is largely dependent upon its sales to libraries throughout the country, and woe betide it if it runs afoul of a bovine sacred to the sisterhood of juvenile librarians. The best it can hope for is that death will be lingering.

My complaint is not that the librarians won't recognize a good book if I have the good fortune to write one, but simply that if they'd keep their fingers out of the pie I could write a better one. In other words, I would be grateful if they would let me write the book, let my editor determine if it is worth publishing, and let my young reader decide whether or not he cares to read beyond the first paragraph. I ask only that they stop forcing me to crawl as I write through a maze of taboos.

I should not be told—as I have been—that a certain passage or episode must come out because a highly-placed librarian to whom the manuscript has been submitted considered it rather strong medicine for the young. I should not be told—as I have been—that a sympathetic character, a rough-hewn patriarch, must not be allowed on a hot day a cool glass of wine made from grapes of his own vintage because of a librarian's fear, apparently, that hundreds of moppets will forthwith take to the bottle. I should not be told—as I have been—that a rather amusing character's foreign accent must be so disguised that his birthplace could have been anywhere from Beirut to Spitzbergen. It should not be implied to me—as it has been—that my creation of a character who is a bit stuffy about his religion will crumble the foundations of Christendom.

I, and better writers than I, if we were freed from this crippling censorship could give our children books worthy of their intelligence, books that would bridge the gap—and a narrow gap it is—between childhood, where all is indeed, or ought to be, sweetness and light, and adulthood, in which sweetness and light are commodities dearly come by. The fact that I and others like me should be deprived of that freedom is perhaps not important, except to us. What haunts me is the possibility that a great writer should appear among us. How would he fare in Tabooland? I offer the following:

IF SAM CLEMENS HAD BEEN BORN SIXTY YEARS TOO LATE

(A near-tragedy in one act)

THE scene is the editorial office of Sterility Press, juvenile division. Seated at her desk is Cordelia Minor, juvenile editor, harassed and fiftyish. She gets a manuscript out of a drawer, places it before her, and assumes a judicious pose. Enter Sam Clemens, without mustache, looking hopeful and a little seedy.

CORDELIA: So nice to see you. Won't you sit down? I have read—er— (*She glances down at the title page*)—"Huckleberry Finn" very carefully. What an odd name, by the way. My conclusion, I'm *so* sorry to say, is that it's quite unpublishable in its present form.

SAM: Oh. You mean it's just plain no good.

CORDELIA: I didn't say that, Mr. Clemens! As a matter fact, it's a fascinating thing in its way—I was quite absorbed—just couldn't put it down, as they say. But for *children*, Mr. Clemens? Really, now!

SAM (*crestfallen*): I sort of thought the kids would—you know—go for it.

CORDELIA: Oh they would! No question about it. But you must realize that we can't arbitrarily publish a book simply because the *children* will like it. We must also take into consideration many other individuals and groups—the parents, of course, and the PTA, the American Legion, the boards of education, minority groups, majority groups, the Left Wing, the Right Wing, the Department of State, the Federal Bureau of Investigation, and the Department of Sanitation, to mention only a few. But most important of all—the Librarians!

SAM: Librarians? But I thought they just—you know—checked books out and collected fines—stuff like that.

CORDELIA (*with a commiserating smile*): Oh, good heavens, no! Now, in the first place, Mr. Clemens, your principal character—you can find another name for him, of course—simply won't do. From first to last, he gains his ends by falsehood, trickery, and deceit. And not only that, his grammar is atrocious. None of these qualities are ones that should be presented in a favorable light to young people. This vagabond life of his will offer an unhealthy attraction to unstable, insecure youngsters. No responsible librarian would recommend such a book to a youthful reader. And another thing—this father of his—*really*, Mr. Clemens, I thought *everybody* knew that characters in juvenile books don't drink, much less get *drunk* and make irresponsible statements tending to undermine a child's confidence in his government.

SAM: But that part was sort of funny. I always thought—and Pap

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isn't an altogether unsympathetic sort.

CORDELIA (*triumphantly*): Exactly! And as one of the librarians who read the manuscript said—

SAM: Read the manu—! You mean they read them *before* they're published?

CORDELIA: Of course! Surely you don't think for a moment that I would publish a book for children without first consulting— Really, Mr. Clemens. At any rate, here is my suggestion. Let's suppose that Huckleberry—oh dear, that dreadful name again—so *improbable*—let's just call him George for the moment. All right. George is a fine, all-American boy, but he is the product of a broken home. The father—perhaps we had better make him a stepfather; it would never do to denigrate fatherhood.

SAM: But just the other night, on TV, I saw this program, about a family, you know. And the father was a complete jerk. Couldn't find his head with his hat off, so to speak, and—

CORDELIA (*gesturing impatiently*): Please! The stepfather is a weak person—not a drunkard, of course. Perhaps a diabetic, and his illness prevents him from forming a proper relationship with his son. George is unhappy, he wants to escape from his environment. So now, Mr. Clemens, what would he do?

SAM: Well, he'd probably go out in the woodshed and have a smoke and think it over, and—

CORDELIA (*more in sorrow than in anger*): Mr. Clemens, he—would—not—smoke! I can assure you that not a library in the country would buy this book, providing anyone were foolhardy enough to publish it, once it became known that the leading character used tobacco. And bad language besides!

SAM: Well, I just say he cusses; I don't show him *doing* it. And as for the smoking—well, kids do it, in woodsheds or anyplace else that's handy. They've been doing it since the time of Sir Walter Ral—

CORDELIA: That has nothing to do with it. Now, as I see it, what George would— Incidentally, you'd better change his last name too. "Finn" might suggest a reflection upon a national minority.—What George would do might quite logically be to *imagine* a trip down the Mississippi on a raft. Wish-fulfilment, you know. In that manner he could escape his environment without actually—physically—doing all the things you have him doing now.

SAM: Could he imagine he was smoking?

CORDELIA: Most certainly not. And now we come to an extremely delicate problem. Throughout your book you have made the unpardonable mistake of referring—repeatedly—to Negroes as, well, you know what.

SAM: Niggers? Oh sure, I don't use the word myself, but in the days I was writing about—and in the South they still do it—everybody—

CORDELIA: Mr. Clemens, won't you at least *try* to understand. This Negro, Jim—

SAM (*eagerly*): He turned out pretty well, didn't he? He kept sort of growing on me, you might say, as I wrote, until he became a sort of symbol of the essential dignity not only of his own race but of people everywhere and in all times who play the game out even when they know the cards are marked.

CORDELIA: Mr. Clemens . . .

SAM (*lost*): Just like Huck. He grew on me too. He turned into what you might call the purity—the really childlike purity—that survives in all of us to varying degrees in the midst of all the ugliness and meanness and—

CORDELIA (*with rock-ribbed patience*): Mr. Clemens! Jim has got to go! Of course—if you altered him drastically—eliminate the dialect, the illiteracy, the degrading complex of superstitions—

SAM (*entering into the spirit of the thing*): I get it! Make him a Ph.D. or something? An atomic scientist on the lam, maybe?

CORDELIA: Wonderful! You *are* beginning to understand. Another thing, there's the episode of the feud—the Grangerfords and Shepherdsons. (*She shudders.*) All that bloodshed and violence! The same objection holds true of the episode of the man Boggs who is sadistically murdered in cold blood by what's his name—Colonel Sherburne.

SAM: But on TV I saw—

CORDELIA (*implacably*): And much of the King and the Duke must be eliminated. It's too—well, frankly—disgusting. The constant drinking, the vulgar performance of the King's Cameleopard—oh, all sorts of things. And the girl to whom your character keeps referring as "Hare-lip." We must *never*, Mr. Clemens, call attention to physical abnormality of any sort.

SAM: Oh, then the Hunchback of Notre Dame is—

CORDELIA: That is a *classic*. We aren't talking about classics, Mr. Clemens. What I have been trying to tell you is that in our day no book for young people which fails to win the approval of librarians will ever reach a second printing. If you want your book published, you've got to revise it along the lines I suggest.

SAM: I'm not going to do it. (*He rises, crosses to her desk and takes the manuscript.*) I don't know why I didn't think of this in the first place. I'm going to take it to an *adult* editor. (*Growing excited.*) It's a wonderful idea! If nobody pastes a label on it that says "Juvenile," then nobody will remember to worry about all those infantile taboos, the kids will be able to read and enjoy it, maybe learn a little something from it—such as that all is not peaches and soda pop in this vale of tears—I'll make a few bucks without gelding the book, and everybody will be happy. Simple, isn't it? (*He rushes out.*)

CORDELIA: Simple! It's downright subversive!

(Curtain)

AN ANSWER TO MR. McGRAW: Mr. McGraw's complaint is well taken, though I wonder just how general the condition which he cites is, question whether he ascribes more power to children's librarians than they have, and suggest that some of his taboos are reflections of today's society rather than personal or professional judgments of children's librarians.

However, taboos have haunted writers for youth for a long time. In fact the "Huckleberry Finn" of Mr. McGraw's skit was banned at the time of its publication and for many years afterwards by most people concerned with children's reading; now it is considered a children's classic by the very people about whom Mr. McGraw is writing. Two books whose authors defied taboos, "Smoky, the Cowhorse" by Will James (Scribner), with its bad grammar, and "Roller Skates," by Ruth Sawyer (Viking), with its death scene, were criticized, but each was awarded the Newbery Medal as the most distinguished book for children of its year of publication—and this is a medal given by children's librarians! In "Swamp Cat," by Jim Kjelgaard (Dodd, Mead), the hero served two weeks in jail. Other examples of books with taboos could be cited, indicating that many authors do write as they wish, regardless of the consequences. May I suggest that the children's editor who seeks pre-publication advice and the author who submits to such criticism are equally guilty with the librarian in emasculating a manuscript?

—FRANCES LANDER SPAIN,
Coordinator, Children's Services,
The New York Public Library.

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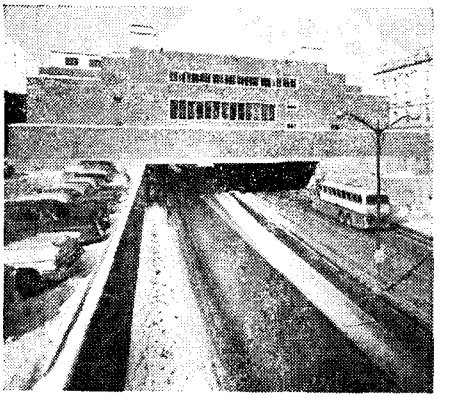
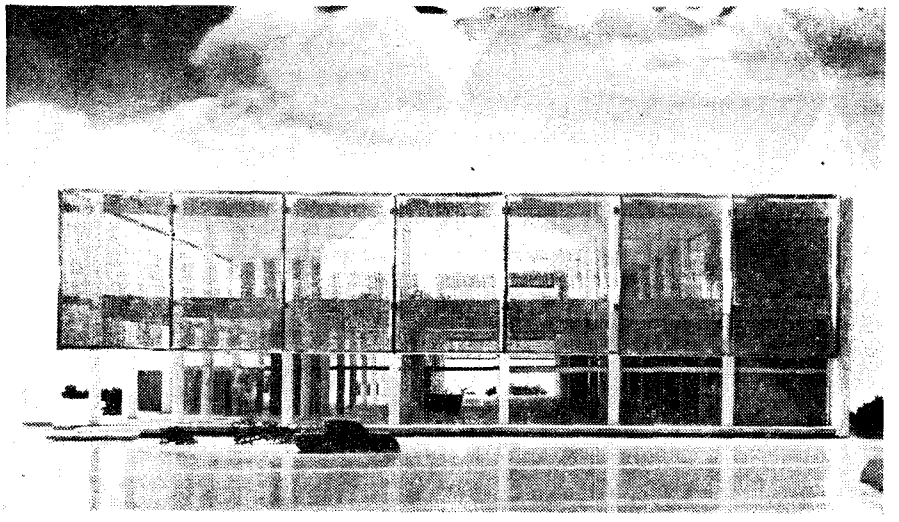
THE NEW LIBRARY IN AMERICA

Text by SYLVIA AUERBACH, Managing Editor, Library Journal.

Librarians are full of competitive spirit; they think of themselves as dispensers of culture, not keepers of books, and they aren't content to wait bashfully for intellectual prospectors to discover them. They've taken a good hard look at their rivals—movies, television, radio—and decided their product needs good packaging if it's going to compete. Some new library buildings provide just that. The very few examples I describe here are typical of the new buildings all over: picture-window walls, open stacks, lounge chairs; color, light, and texture incorporated in the building's design and furnishings—these and other things tempt the reader to stay, read, and return.

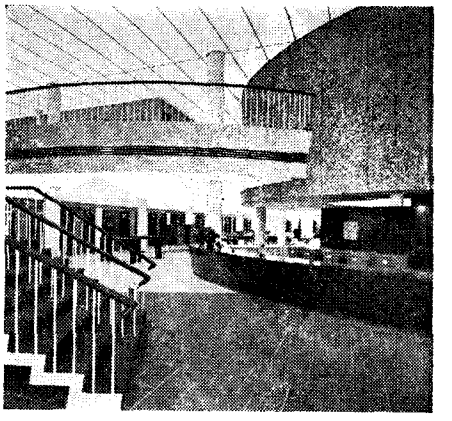


The Hartford Public Library spans a dual highway, which in turn spans a river. This building has a terrace, private entrance to children's area, and a special parents' room, where they can read up on their offspring.



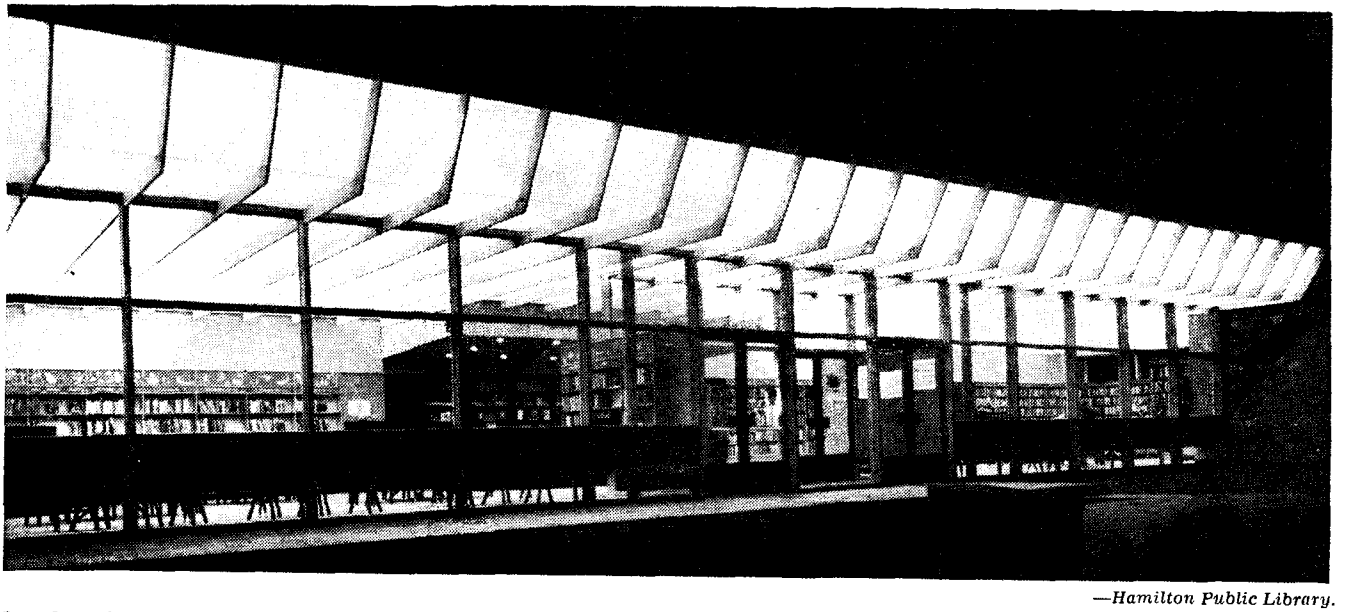
—*Frank Lotz Miller.*

The belle of the New Orleans system is this new main library right in the center of the city's beautifully landscaped market place. Planned for a mid-1958 opening, the building has only one masonry wall—the other three are glass. Glass encloses the carrels for study and typing, the mezzanine for browsing, and the stairway. Two patios on the second of the three levels are planned for fountains and tropical flowers. Cost: $2,409,000.



—*Molitor.*

North Carolinians believe their main library in the Charlotte and Mecklenburg County system is the most beautiful in the world. Street facade is of glass. Shown above is main entrance hall.



—*Hamilton Public Library.*

Canadian showplace is the Western Branch of Hamilton, Ontario, library system. The new branch serves a population of 25,000, who were previously more than a mile from any library; it also serves as a bookmobile base for the staff, handling school collections.

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TV AND RADIO

Transmogrification

THE transmogrification of Perry Mason, the famous Erle Stanley Gardner criminal lawyer, into a ritual absurdity is a curious phenomenon of the current television season. Mason and his repertory company, including Della Street, his informally efficient and attractive secretary; Paul Drake, his all-American private eye; Hamilton Burger, his dogged District Attorney; and Lieutenant Tragg of Homicide, his bluff mastiff of California law, have been seen regularly since last fall in hour-long mysteries over CBS-TV on Saturdays. The series has deservedly met with considerable success. The program, heavily budgeted for film in Hollywood, has been consistently well-produced. Mason himself is winningly portrayed by Raymond Burr—in appearance a well-groomed gentleman fullback, in legal ethics a mild neo-Fascist.

Unlike Mike Hammer, Mickey Spillane's bloody bludgeon of justice (who has been unrecognizably de-sexed and de-brutalized in his new TV series), Perry Mason's means—when the end is the protection of innocent suspects from blundering law—are no more violent than surreptitious abstractions of evidence from the scenes of murders plus unorthodox courtroom gambits. His continuing appeal to the reading and TV public is important evidence that irrationalism, sadism, and masochism have not yet overwhelmed us all.

The solution of the crime is only a subsidiary part of Perry Mason shows. The main business is the ritual contest between Mason and District Attorney Burger. The initial phase is a skirmishing between protagonist and antagonist over the corpse—with Mason always one step ahead of the plodding Tragg. The second phase is the arrest of Mason's client and charging him with murder. The final phase, the triumph of Mason over Burger, is usually a criminal-court preliminary hearing: a case is rarely encumbered by a final jury. Mason, with courtroom pyrotechnics or private information, extracts a confession from a witness on the stand which reveals the true murderer as well as the innocence of Mason's client. Mason's clients are invariably and necessarily innocent. The victim is always poor Hamilton Burger, the well-intentioned but lesser-gifted representative of collective authority.

In one of Gardner's early books, Burger says to Mason, "You're a good lawyer . . . but that doesn't keep you from defending guilty clients." Mason says nothing. Later, however, in the same story, Mason says to Della Street: "I don't go into court representing a client unless I feel that client is entitled to a verdict of Not Guilty." An exchange of this sort, had it taken place in the early weeks of the television series, might have been good dialogue. It would be ridiculous now. Burger should know at this late hour that Mason's clients are always innocent. You would think that Tragg, whenever he surprises Counsellor Mason and Investigator Drake in the wake of a warm body, would say: "Glad we could get together," instead of threatening Paul with loss of his license and Perry with contempt and disbarment. Mason, on the other hand, ought to be saying: "Look here, Tragg, stop thrashing around. How many thirteen-week cycles does it take for me to build up a reputation with the D.A.'s office for uncontaminated omniscience?"

AS IT is, the Mason-Burger ceremony pits the same old king against the same new king each time around. To keep the valences from coming down and revealing the strings leading from the marionettes—(there goes the masquerade!)—the entire company must cultivate a deliberate absentmindedness. It is a trap, alas, from which there is no escape. The only exit would be to open-end the contest—to make it a real contest, with Burger the winner sometimes and Mason others. That, however, would destroy the ritual—and the rating, no doubt. The producers of "Perry Mason" must be unconsciously aware of the fact that "Ham" Burger is no true antagonist, but merely a willing collaborator. In the program's standard opening—a courtroom—the D.A. is symbolically pictured seated—not at the prosecutor's table, but with Tragg, Della, and Paul Drake—in Perry Mason's corner.

—ROBERT LEWIS SHAYON.

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SR GOES TO THE MOVIES

Where Art Thou, Juliet?

IN "Stage Struck" we are asked to believe that a girl the same age as Susan Strasberg, who looks like Susan Strasberg (and, in fact, is played by Miss Strasberg), can come to New York from Vermont and, within a year, replace the star of a show on opening night, thereupon becoming a star in her own right. One would have thought Miss Strasberg exactly right for this role. If anyone represents the dewy-eyed young conqueror of the theatre, she does. The movie, by the way, is not based on any other movie called "Stage Struck." It is based, in essence, on the early Katherine Hepburn movie "Morning Glory," and has been considerably renovated by Ruth and Augustus Goetz. The trouble is, that for a fable of this roseate type something known as a performance is necessary for its success. The lines, the basic material, have indeed been provided by the Goetzes. But Miss Strasberg, I must solemnly report, has failed us all dismally.

There is hardly a scene (and she has been provided some marvelous ones) in which she has not gone wrong somehow. I would be inclined to blame this happenstance on the director, Sidney Lumet, if all the other performances were not exactly right, if *their* lines were not said crisply and with great professionalism. There is the carefully-wrought producer (a basically nice guy, if hardhearted at times because of the nature of the business) by Henry Fonda, a delicious exaggeration by Joan Greenwood of the perennial temperamental lady star, Christopher Plummer's sympathetic playwright, and Herbert Marshall's warmhearted, mature leading player.

The lesson is clear. Becoming a star does not necessarily mean one has become an actress. Watch Miss Strasberg wandering through an opening-night party-scene at the producer's duplex apartment. She drinks too much champagne, and recites Juliet's balcony scene on the staircase, transfiguring the assembled guests with her talent and young beauty. At least, that's the intention of the script. Instead, Miss Strasberg's Juliet would have embarrassed the audience watching a senior-class play. It is a key scene. One must believe that the little Vermont girl who calls herself Eva Lovelace really has great talent. Since she doesn't demonstrate it, we can only believe she is a very aggressive little girl (Miss Strasberg is better when portraying this side) who has just butted her way into the theatre.

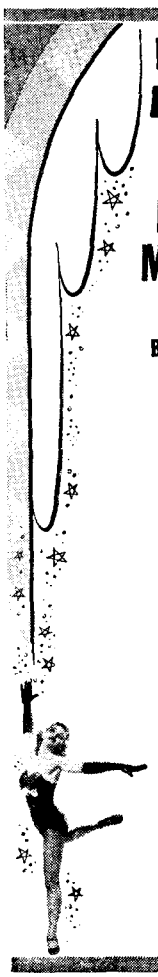
There are several of these letdowns, and it is a shame, because Stuart Millar's production (shot entirely in New York) is handsome and surprisingly literate, veined with wit and barbs about the theatre and theatre people. The theatre, of course, is treated (as always, in movies) with high respect. The electrician giving instructions on opening night is photographed with ceremonial awe, and when Eva Lovelace does achieve her triumph it is made clear that all animate and inanimate things of the universe will shortly lie at her feet.

But this excessive glamorizing is a minor flaw in the movie. The major flaw is in the playing of the leading role. Can it be that success has spoiled Susan Strasberg?

* * *

The George Seaton-William Perlberg team has come out with **"Teacher's Pet,"** a comedy about the journalistic profession. Comedies, of course, should be funny, and while "Teacher's Pet" is funny at times, it isn't at others. Perhaps this is because the stars, Doris Day and Clark Gable, aren't very good at comedy. Miss Day looks too businesslike, and Mr. Gable looks and sounds a little too much like President Eisenhower. At any rate—to get to the story—Mr. Gable, a tough, not-too-well-schooled managing editor, is inveigled into a visit to Miss Day's journalism class in a local college, and the two discover that their bodies, so to speak, are more attracted to each other than their minds. She goes weak every time he grabs her and kisses her, and he grows furious when she speaks of *teaching* journalism. They compromise their differences eventually, but not before Gig Young turns in a blessedly funny performance as a veritable Michelangelo of an egghead. The newspaper Mr. Gable represents, by the way, looks to be a curious cross between *The New York Times* and the *Journal-American*. And one of the movie's gimmicks has several of the nation's motion-picture reviewers acting as staff members on the paper. They're outright hams, one and all.

—HOLLIS ALPERT.



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MUSIC TO MY EARS

Borkh, Mitropoulos, and "Elektra"—Mennin by Szell

THANKS to the varied gifts of Inge Borkh—not to mention Dimitri Mitropoulos, the Philharmonic Orchestra, Blanche Thebom, Frances Yeend, Giorgio Tozzi, *et al.*—New Yorkers (and their radio relatives) had the opportunity, rare in any season, to hear Richard Strauss's "Elektra" in historical succession to his "Salome." The more the rarity, in that Miss Borkh herself performed the arduous solo part of Elektra in a concert version in Carnegie Hall, as she had the Salome on the opera stage earlier in the season at the Metropolitan. Such a "double" proclaims Miss Borkh as a singer Oscar Hammerstein would have valued for his Manhattan Opera House, where he once presented the Strauss works as matinee and evening attractions on the same Saturday.

The recent experience left little doubt that "Elektra" is the greater of the two, and that Miss Borkh's Elektra is equivalently greater than her Salome. Vocally, this is an astounding achievement for a woman who was singing Agathe in "Freischuetz" and Magda Sorel in "The Consul" not too long ago—true, clean, lustrous, and bright in sound. The broader line and less eccentric intervallic pattern of "Elektra" not only wear better than that of "Salome," but they also suit her weighty sound better than the more agile demands of the earlier work. Taken all together, it would have to be rated Strauss's masterpiece—allowing for our limited knowledge of "Frau ohne Schatten"—combining as it does, the full sweep of his symphonic style with vocal writing of a warmth and suppleness he rarely sustained over so long a period.

Dramatically, Miss Borkh was more successful in conveying the sisterly woe Elektra feels for the missing Orestes than she was with the daughterly hatred of Clytemnestra. She applied herself with equal intelligence to both problems, but the sounds she produced to recall her own beauty seemed to come from a source clearer to her heart than those in which she reviled her faithless Begetter. Let us add, however, that anyone who sings the music of Elektra with so much beauty and comprehension as Miss Borkh should have a long future with it, in which other desirable qualities may develop. At present it is an uplifting experience to hear any woman sing this arduous music for an hour-plus, and still seem able to go on indefinitely.

How much, actually, of an hour-plus one heard of the score depended on a peculiar set of circumstances. At the midweek concerts an intermission was decreed (some say on behalf of a contract the hall has with the bar concessionaire) after fifty minutes, resulting in the deletion of the scene between Elektra and Chrysothemis in which they discuss the rumor that Orestes is dead. At the Sunday broadcast, the work was performed without interruption, but with *additional* cuts that shrank the playing time to less than the ninety minutes of the broadcast. In addition to the previous cut, the orchestral interlude was omitted, there was another deletion earlier in the part of Chrysothemis and a lengthier one when the six maids announce the appearance of Aegisthes, thus introducing his "Lichter, lichter" with no preparation at all. In a conventional opera this would be questionable; in a work of "Elektra's" intricate scheme, it is indefensible, whatever the practicalities.

Mitropoulos conducted not only the score, but also the cuts, from memory, his knowledge of this work apparently being of a portmanteau flexibility. His debatable judgment should not obscure the superior quality of the musical results he achieved throughout, not only in the highly charged climaxes, which have always engaged his keenest participation, but also in the quieter moments of relaxation and preparation. The orchestra played with a full realization of its participation in an occasion, to which Thebom made her strong contribution as Clytemnestra, Yeend excelled any previous accomplishment as Chrysothemis, and Tozzi sang Orestes with superb vocal poise. Little wonder that the Sunday audience erupted with the kind of applause which makes every listener a paying, unpaid claqueur.

THE good news of the last concert by the Cleveland Orchestra in a series of three in Carnegie Hall to celebrate the organization's fortieth birthday was contained not only in the playing of the program but also in the assurance that, with or without anniversary, the orchestra will visit New York for another three concerts next season. The qualities that make it welcome were apparent not only in a svelte but spirited performance of Mozart's C major Symphony, No. 34 (known to its friends as "ohne Minuet"), but also in the driving measures of Peter Mennin's new piano concerto. George Szell's tutelage of this group provided an example of cultured string playing in the Mozart that has not been excelled in a New York concert hall this winter.

The Mennin concerto began with a promising kind of sonorous definition between piano and orchestra, but it soon turned out this was what was mostly on Mennin's mind in the creation of this work. The separation of function in which the pianistic figurations wound in and around the orchestral discussion like garlands on a Christmas tree was an absorbing point of departure, save that Mennin didn't depart very far from it. The simpler slow movement provided a welcome contrast, but the finale has more than a bearable resemblance to movement one. Eunice Podis provided an abundance of the precise finger fluency the work requires.

MARCELLA POBBE (pronounced Po-BAY) made an agreeable impression in her debut as Mimi in a Metropolitan "Boheme" early in March. A petite, or Bori-sized, Mimi, Pobbe left some doubt of her real vocal character: her voice has more weight than is customary in a lyric's lower register, and there is a little uncertainty between middle and top. However, she has a feeling for the Puccini idiom, she pays attention not only to her own words but those of her partner, and she showed promise as an actress. As conductor Kurt Adler was as much a stranger to the orchestra in this work as she was to him; the combination hardly made for impetuous results. It was unquestionably the best evening yet for Carlo Bergonzi at the Metropolitan, for his pliant, well-used voice is much more suitable to Rodolfo than it is to the Verdi parts—Radames and Alvaro ("Forza")—which have previously fallen his lot.

In his first Siegmund in "Walkuere" Albert da Costa acquitted himself more than creditably, especially in vocal strength alone. He managed the demanding first act with body, flexibility, and warmth, though the limitations of his experience are such that he does something wrong, visually, for everything he does right, aurally. A Fulbright at Wagner U. (Bayreuth) would be very much to his advantage—and, eventually, ours. Marianne Schech came a long way (Munich) to sing a smallish Sieglinde. Irene Dalis was the able Fricka.

—IRVING KOLODIN.

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Reference Books for the Home

By JULIA RUTH ARMSTRONG,
Donnell Reference Center, The New York Public Library.

SAMUEL JOHNSON once remarked, "Knowledge is of two kinds. We know a subject ourselves or we know where we can find information about it." In today's many-faceted world it has become more and more important to know where we can find information about all the facts and ideas that interest and appeal to us. Perhaps that is why every year we add a few titles to our home bookshelves—titles that reflect our hobbies, our occupations. Here are some of the newest.

For the philologist and amateur of words a valuable reference book is **"March's Thesaurus-Dictionary"** (Hanover House, $9.75), issued under the editorial supervision of Norman Cousins. This is a new edition of a classic work published originally in 1902 under the title **"A Thesaurus Dictionary of the English Language."** Out of print for several years, the new work is especially welcome. A supplementary section at the end edited by R. A. Goodwin includes new words or phrases that have come into use in the twentieth century. This dictionary is notable for its fine discrimination in the connotations of synonyms and antonyms and its easy-to-use alphabetical arrangement.

"The Atlas of World History," edited by R. R. Palmer (Rand McNally, $6.95), covers the period from the earliest times to World War II. About 120 small, but clear and distinct maps are included in this 11½" x 7½" volume, which will not require the special shelving which atlases usually demand. For the visually-minded reader of history it will be helpful to turn to a map of Europe and the Crusader States to find plotted the routes of the Crusaders by land and sea, or to the map of World War II in 1942, which shows the height of Axis expansion and the air and sea routes used at this time.

Devotees of the theatre will welcome the second edition of **"The Oxford Companion to the Theatre"** (Oxford University Press, $11.50), edited by Phyllis Hartnoll. This work has proved extremely useful to anyone wishing brief information on all aspects of the theatre. Actors, families of actors, playwrights, famous theatres, stage properties, theatrical organizations, dramatic forms are all included in a straightforward, alphabetical arrangement with many references to make the search for theatre lore easy.

Pictures and text combine to make **"Three Hundred Years of American Painting,"** by Alexander Eliot (Simon & Schuster, $13.50), a volume to delight all those who find pleasure in the study of American cultural history. It begins with the colonial portrait painters who put on canvas the worthies of Boston and New York, and carries the reader through to the more recent people who have made a notable contribution in American art—John Marin, Thomas Hart Benton, John Steuart Curry, Grant Wood, George Bellows, Edward Hopper, and many others.

Another contribution to Americana this year is the **"American Heritage Book of Great Historic Places"** (Simon & Schuster, $12.50), for which Richard M. Ketchum has written the narrative. As a reference book to document the family's vacation trips to historic spots, this will supply reading material to stimulate interest in a proposed visit or round out one's information after a trip. Arranged by geographic location—New England, the Atlantic Gateway, Appalachian Frontier, the Old South, the Great Plains, the Spanish Southwest, the Farthest Frontier—the book describes in some detail certain notable houses and, in lists by states and towns, indicates other houses and churches worth seeing and knowing about because of their association with the American past.

To anyone who has visited a resort or national shrine in the summer it will be no surprise that the American family travels in a body. **"Low Cost Trips for the Whole Family in Eastern U.S. and Canada from Two Days to Two Weeks"** (Greenberg, $2.75), by Robert Meyer, Jr., should be a boon to those families who like to plan a vacation to some scenic or historic spot and don't want to miss anything of interest in the surrounding area. Arranged by state and equipped with simple outline maps, the book is small enough to be carried along for reference. Free aids for tourists, advice on how to pack, even games to be played en route are included.

Another book which has something for everyone is **"The Outdoor Encyclopedia,"** compiled by Theodore Kesting (Barnes, $7.50). For the family that likes to camp, to hunt and to fish, or to engage in many other outdoor activities this will be a source of much varied information. The planning of a vacation cabin, how to use a compass, what camping equipment to choose, how to cook game and fish are topics covered. Sports include archery, boating, mountain climbing, shooting and trapping, underwater sports and winter sports.

The stamp editor of the *Chicago Tribune*, Richard Cabeen, is responsible for an excellent guide for the stamp enthusiast, **"Standard Handbook of Stamp Collecting"** (Crowell, $5.95). Every detail is discussed—starting a collection with advice on what to collect, accessories, mounting, arrangement of the collection, tech-

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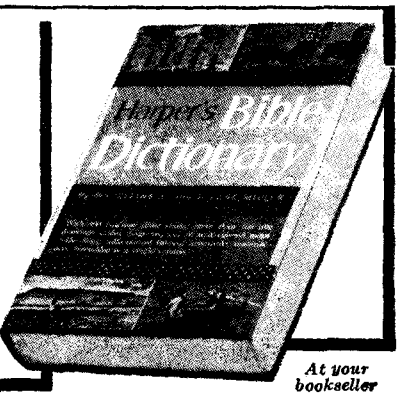

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Several years ago Osmond Philip Breland, a professor of zoology, wrote a book called "Animal Facts and Fallacies." A new volume, **"Animal Friends and Foes"** (Harper, $3.95), continues in the style of that earlier volume to supply a large amount of factual information in a casual, entertaining way. What mammal is man's worst enemy? It is not the lion or tiger but the rat! Is a termite ever useful? Is there such a thing as a bluetail fly?

It is most appropriate that a new and enlarged edition of Van Nostrand's **"Scientific Encyclopedia"** (Van Nostrand, $30) should appear this year. This edition is the third, and it covers in one volume the basic and applied sciences with about 15,000 definitions and many references from one topic to another. Its range includes aeronautics, astronomy, chemistry, engineering, electronics and radio, geology, medicine, metallurgy, navigation, photography, physics, and statistics. The entries are not intended for the advanced scientist alone but are so arranged that they can be understood by the intelligent layman with any inclination for information.

For the listener who wants to know more about the musical backgrounds of the leading conductors of the day, **"Symphony Conductors of the U.S.A.,"** by Hope Stoddard (Crowell, $5), is a volume made to order. Chatty biographical sketches give the highlights of the careers of the thirty-three men most often heard in concerts, on records, and on the air. Some comments on the orchestras with which they are associated are also included.

A fine source of information for both New Yorkers and visitors is Stuart Hawkins's **"New York, New York"** (Wilfred Funk, $4.95). How to get around, what to see, how to budget one's time, where to dine are all included. This is not a Baedeker to be slipped into the pocket and carried en route but a more substantial volume to be read in advance of a sightseeing excursion and reread after the trip is over.

Two volumes which have been reviewed previously should be mentioned here. Bergen Evans and his sister, Cornelia, have compiled the **"Dictionary of Contemporary American Usage"** (Random House, $5.95), an exciting and provoking book. Also, Margaret Nicholson's **"A Dictionary of American-English Usage"** (Oxford University Press, $5), a reworking of the original Fowler, is useful. For reviews of these books, see *SR* Aug. 31, 1957.

Bibliophile Heaven

"Central European Manuscripts in the Pierpont Morgan Library," compiled by Meta Harrsen *(The Pierpont Morgan Library. 86 pp. 90 plates. $30), continues the cataloguing of the treasures in New York's Pierpont Morgan Library. Harry Bober, associate professor, Institute of Fine Arts, New York University, reviews it.*

By Harry Bober

FOR all the absence of bustle and fireworks, many remarkable things have been going on at the Pierpont Morgan Library during these scant eight years under its second director, Frederick B. Adams, Jr. Certainly this catalogue of the Central European manuscripts highlights one of the more enduring accomplishments being effected during this administration. The project of systematic and definitive publication of the library's rich holdings is one which has been long hoped for by bibliophiles, art lovers, and scholars. Only five years ago the series was initiated with a volume on the Italian manuscripts and, at this steady pace, there is real promise for realization of further instalments, dealing with the wealth of material from England, France, and the Netherlands.

Equally significant are the firm indications that the catalogues do not mean that the collection is set in its old, however splendid, mold. The work of acquiring worth-while additions proceeds at a reassuring rate, to judge from the fact that fully eleven manuscripts, of sixty-four described in the present catalogue, were acquired since 1950. Such a feat is even astonishing if we consider the fierce competition which has developed in this field.

Included in this publication are works from the eighth to the fifteenth century, all of considerable interest and importance from many different points of view. Where that significance lies primarily in the textual content, whether religious, literary, scientific, or musical, the knowledge of a specialist may be required. But it needs no specialist to appreciate the marvelous examples of script, the inventiveness of the decorated and historiated initials, and the indescribable gamut of miniature paintings. The works which are the subject of this publication are all on view now, in a splendid exhibition which remains open to the public until April 12. The opportunity is one which ought not to be missed. There one may see treas-

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ures of greatest rarity and beauty—not only of manuscript illumination but also of ivory carving, gold reliefs, jeweled embellishments, and silk damasks, which comprise the resplendent bindings of the books. One of those works alone would be worth crossing oceans to see, and that is the famous Lindau Gospels (Morgan Ms.1). One cover shows a silver-gilt and enamel plaque, an eighth-century masterpiece of "Celtic" art, with exquisitely complex teeming interlace and abstract ornament. The other cover, in gold relief and gems, is certainly one of the finest works of Carolingian sculpture in existence.

The catalogue itself is beautiful indeed. This is a work of love, of proven taste and skill; its text, the fruit of mature and scrupulous scholarship, is remarkably concentrated and rich. Every effort has been made to avoid the pedantry of bibliographical ritual for its own sake and to offer a readable presentation without sacrifice of scholarly substance. Considering the quality of paper, elegant letterpress, some eighty handsome collotype plates, and seven color reproductions, the price of the book will not surprise anyone who knows of the problems of book production in these days.

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CHAUCER STARTED IT: The publication of the 710-page supplement to the **"Cambridge Bibliography of English Literature"** (Cambridge University Press, $13.50) is an event that should not pass unnoticed. The original four-volume bibliography, which appeared in 1941, is the standard guide to the whole vast stream of English literature, from "Beowulf" down to the end of the nineteenth century. In addition to listing the works of thousands of writers, not merely in belles-lettres but in philosophy, history, and other fields, the C.B.E.L. is an indispensable index to everything of importance that has been written about them. Like every bibliography, however, it was out of date before it was published, the various sections having been finished anywhere from 1933 to 1938. And year by year since then busy armies of biographers, critics, and editors have added staggering quantities to the amount of commentary already in print. The new supplement, edited by George Watson, neatly classifies these books and articles according to the scheme of the original work. The result is that everybody concerned, professionally or by way of avocation, with what has been written about English literature and its environs since the mid-1930s will greet this volume with joy. —RICHARD D. ALTICK.

Invitation to the Past

By ROLLENE WATERMAN

THE Dictionary of American Biography, sponsored by the American Council of Learned Societies, was completed in 1936. In twenty volumes it told the stories of noteworthy Americans no longer living. Half a million dollars was subscribed for the project by Adolph S. Ochs, publisher of *The New York Times*. In 1944 a supplement appeared that made up the omissions in the first edition. Now, aided by the Carnegie and Rockefeller foundations, a second supplement and twenty-second volume covers the year 1936 through 1940.

The 585 men and women selected include many of the twentieth century's most publicized names. These sketches of major figures are concise and convenient biographical material. But the greatest value of the Dictionary lies in its coverage of the lesser heroes who made their mark on America's history. Often these accounts are the only written record of their accomplishment, or what sparse material does exist is scattered. Again and again they remind us of men verging on the forgotten and inform us of lives we never knew, like Benjamin Harney, who claimed to have invented ragtime, but didn't; humorist Finley Peter Dunne, who created barkeeper and political philosopher "Mr. Dooley"; magician Horace Goldin, who devised the "sawing a woman in half" illusion (his magician-biographer John Mulholland keeps Goldin's secret); Philip Musica, notorious swindler better known as "F. Donald Coster."

The flamboyance of the motion-picture industry is recalled by Jean Harlow and Irving Thalberg; from even earlier times there are swashbuckling Douglas Fairbanks, slapstick comedian Ben Turpin, and "Perils of Pauline" star Pearl White. An era antedating Sputniks is brought back by Amelia Earhart and General Billy Mitchell. Others like Thomas Wolfe, George Gershwin, and F. Scott Fitzgerald recall our own youth.

But an even earlier age is evoked by those men and women who lived beyond the years of their most striking accomplishments, and who died during the five years covered by the supplement: anarchist "Red Emma" Goldman, who was labelled "the most dangerous woman in the world"; strike-breaking A. Mitchell Palmer, who liked to be called "the fighting Quaker"; muckraking Lincoln Steffens. John D. Rockefeller and Andrew W. Mellon bring back the high-riding days of industrial titans. On the whole the industrialists do very well. Historian Allan Nevins's two admirable essays on Rockefeller and Mellon are the longest in the book. Not far behind are Walter P. Chrysler, Charles M. Schwab, and Harvey S. Firestone.

For lovers of lexicography the DAB is a delight. Editors Robert Livingston Schuyler and Dr. Edward T. James have done an admirable job of selecting the contributors, most of whom are not only authoritative, but literate as well. Among the most felicitous combinations of biographer and subject are Philip Jessup on Elihu Root, Wallace Stegner on Owen Wister, Leon Edel on Edith Wharton, and Felix Frankfurter on Benjamin N. Cardozo. In their interpretative and lively essays the characters are invested with personality and vigor.

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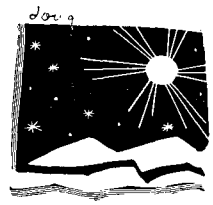
Enlightened Diplomacy



"Chile Through Embassy Windows," by Claude G. Bowers *(Simon & Schuster. 375 pp. $5), is a former American Ambassador's highly personal account of his fourteen years' stewardship of American affairs in "The Long Land" of Chile during and after World War II. Rear Admiral Arthur A. Ageton, U.S.N. (Ret.), our reviewer, was for nearly three years American Ambassador to Paraguay. He is author of a novel, "The Jungle Seas," and, with William D. Standley, of "Admiral Ambassador to Russia."*

By Arthur A. Ageton

> My theory of a diplomat is that he should cultivate friendly relations with frankness, reason and justice, and I am convinced that so-called shirt-sleeve diplomacy is the most effective means.

IN THESE rather lengthy memoirs of his fourteen years (1939-1953) as American Ambassador to Chile, the well- and favorably-known author, historian, journalist, politician, and diplomat, Claude Bowers, demonstrates the effectiveness of his theory. He also makes a good case for his principal thesis—Chile was not just another Latin-American dictatorship but one of two effectively functioning democracies in South America. In fact, he makes the point that, "like most nations in Europe, Chile suffers from a multiplicity of political parties," and he notes that, in the three presidential elections which he observed, with no candidate receiving a clear majority, the issue was resolved in the Congress according to constitutional procedures, the candidate with the plurality winning.

The other democracy to which he referred was probably Uruguay, which also possesses a multiplicity of political parties or "lists" and a committee exercising the executive power instead of a president, an overdemocratic arrangement (if such be possible) that makes decision and action in the executive branch of the government always difficult and sometimes impossible.

Since Ambassador Bowers left Chile in August, 1953, the trend in Latin America has been away from the dictatorships, about which he complained, toward more democracy. With the present standard of living and lack of education in the remoter regions of the *campo* in several of the "less well-developed" countries of the hemisphere, the best opinion would not write off the probability of an eventual return to dictatorship where democracy has recently known its first flowering.

However, in the years since 1953 we have seen one dictator, General Odría of Peru, voluntarily retire. Three other dictators, Perón, Rojas Pinilla, and Perez Jiménez, toppled from their seats of autocratic power through making the same three mistakes: muzzling the press, offending the business community and the students, and ultimately attempting to dominate the Church. We have also seen the heartening results of free elections recently held in Brazil, Ecuador, Costa Rica, Peru, and Guatemala. Uruguay and Chile are no longer unique among Latin American nations which follow democratic processes.

But there has also been a rise in Communist activities, with especially strong parties in Brazil and Uruguay, and established (if sometimes outlawed) Communist Parties in every country. Even the smallest is well organized for infiltration and subversion and follows closely the Party line of International Communism, as the author tellingly notes in his description of the radical change in attitude towards the United States by the Chilean Communist Party immediately after World War II.

AMBASSADOR Bowers also makes a good case for the "technical aid" which the United States initiated in 1942 as a military measure, giving dramatic illustrations of the improvement in health, education, and agriculture brought about by the United States and Chilean technicians working together with jointly appropriated funds in these fields. He also notes one great disadvantage to these programs, the inability of the Chilean Government to take over and operate them once United States financial support be removed. He goes on to say, "Had a small portion of the billions we have spent in preparation for

Your Literary I. Q.

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"BY ANY OTHER NAME"

Below are the scrambled nicknames by which the writers listed (not all of them full-time writers) were known in at least one stage of their careers to family, friends, schoolmates, or other associates. Please sort them out. Answers on page 50.

1. Heywood Broun	( )	Ba
2. Elizabeth Barrett Browning	( )	Bob
3. Willa Cather	( )	Bobs
4. George du Maurier	( )	Cully
5. George Eliot	( )	Drina
6. Clifton Fadiman	( )	Fluff
7. Edna Ferber	( )	Kicky
8. Ulysses S. Grant	( )	Kip
9. Thomas Gray	( )	Mr. Guy
10. A. E. Housman	( )	Mouse
11. Charles Lamb	( )	Orozmades
12. Sinclair Lewis	( )	Polly
13. Somerset Maugham	( )	Red
14. Edna St. Vincent Millay	( )	Rube
15. William Morris	( )	Sam
16. Carl Sandburg	( )	Sefe
17. Bernard Shaw	( )	Topsy
18. Cornelia Otis Skinner	( )	Tydeus
19. Queen Victoria	( )	Willie
20. Horace Walpole	( )	Willie

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a war which the hydrogen bomb has made improbable been used for economic aid, we would have waged a more intelligent war against Communism than we have."

THIS has been well recognized in Washington in recent years. Without abandoning technical aid, the disposition now is to channel government economic funds for loans to other governments into roads, river transport, airfields, and other transportation facilities which will help expand the economy, and also into the more rapid development of private enterprise.

That government-to-government loans are not the final answer, Mr. Bowers demonstrates in his chapter "Yankee Capital and Chilean Economy." With regard to the opportunity for investment in Latin American countries, he concludes,

> All that [Yankee] capital requires is the assurance of fair play, without discrimination, with freedom from prejudice. When foreign capital enters any country it is under the obligation to observe strictly that country's laws. . . . On the other hand, they have a right to reasonable profit on their investment, and should be free from discrimination and prejudice.

But there is much more to Ambassador Bowers's book than this. As its reader, you will meet the leaders and the VIPs he knew and entertained during his fourteen years in Chile, as well as the "little people" he visited and demonstrates that he knows so well. You will learn much about Chile and Chileans, the government and politics, the sunsets on the frozen peaks of the Andes, the lovely lake region and forested and snow-capped mountains of the south, where you are apt to think you are in another Switzerland or in Bavarian Alpine community. You will ramble with the author through a number of Chilean cities and along "the road to Quillota." You will learn about Nazi intrigues during the war and the Communist machinations afterward. And you will read of Ambassador Bowers's master diplomatic stroke when he arranged for Eleanor Roosevelt to head the American delegation to the inauguration of the current President, Carlos Ibañez.

Ambassador Bowers writes with the facility of his long years of practising authorship of such notable works as "The Tragic Era," "Jefferson and Hamilton," "My Mission to Spain," and "Party Battles of the Jackson Period," but, more important than that, with the genuine affection he felt for Chile and the Chilean people.

—Pix.

Gunnar Myrdal—". . . illuminating."

The World's Economy

"Rich Lands and Poor," by Gunnar Myrdal *(Harper. 168 pp. $3), offers new insights into the reasons for the wide and still widening economic gap between highly developed and underdeveloped countries. The book is reviewed by Eugene Staley, Senior International Economist at Stanford Research Institute.*

By Eugene Staley

THIS is one of those seminal books in which new and illuminating ways of thinking are brought to bear on a complex subject. In the rapidly growing literature of the field the absence of an adequate theoretical framework to tie together the masses of economic, social, and political facts that are relevant to development problems is often deplored. Myrdal's small book (it is based on lectures he gave in 1955 at the invitation of the National Bank of Egypt) puts forward some concepts and hypotheses that bring us several steps nearer to a usable framework for a general theory of development and underdevelopment. This is its major significance.

Gunnar Myrdal is an eminent Swedish economist who is perhaps best known in this country for his study of our Negro race-relations problems, "An American Dilemma."

In "Rich Lands and Poor" he first paints a factual picture of economic inequalities in the world. There is a small group of highly developed countries which are quite well off and a much larger group of underdeveloped and extremely poor countries. The richer countries are on the whole firmly settled in a pattern of continuing economic progress. But among the poorer countries economic progress is much slower. Some are even losing ground, if income per person is the test. Consequently, economic inequalities between developed and underdeveloped countries have been increasing. The underdeveloped countries, which are developing more slowly, make up much the larger part of the world; also, population growth has been more rapid in these countries than in the small group of richer countries.

How can we account for these great international inequalities and for their tendency to grow? The inherited theory of international trade and general economic theory do not help us much, says Myrdal. They were never worked out to explain economic underdevelopment and development. They are strongly influenced by two assumptions which are seriously misleading.

One is the assumption that every disturbance tends to provoke a reaction which leads back towards stable equilibrium. In contrast to the stable equilibrium assumption Myrdal expounds "the principle of circular and cumulative causation." Economic and social life are full of vicious circles or—when things are moving in the favorable direction—upward spirals. Thus, disparities once established between rich and poor regions or countries tend to become greater, unless measures are taken to counteract the normal play of market forces.

The other misleading assumption is that a theoretical analysis can be rationally restricted to "economic factors." In reality, says Myrdal, the so-called non-economic factors are among the main vehicles by which circular causation and cumulative processes of economic change are made effective. To leave them out leads to wrong conclusions. The distinction between factors that are "economic" and those that are "non-economic" should be replaced by a distinction between "more relevant" and "less relevant" factors. The dividing line will not be the same for different problems.

Myrdal's analysis, combined with his stated value premises, which favor economic egalitarianism and political democracy, brings theoretical support to "welfare state" policies, to national economic planning for the purpose of economic development, and to international policies designed to assist underdeveloped countries by trade and aid much more substantially than today.

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Justinian's Reign

"Constantinople: Birth of an Empire," by Harold Lamb *(Knopf. 334 pp. $5.75), is an account of the great city during the sixth-century reign of Justinian. Our reviewer, C. A. Robinson, Jr., is professor of classics at Brown University.*

By C. A. Robinson, Jr.

HAROLD LAMB'S "Constantinople: Birth of an Empire" is a fascinating account of the magical city during the reign of Justinian the Great (A.D. 527-565). The passionate feeling which he has for his subject comes through easily and smoothly to the reader, for he is an exceptionally gifted writer, with a flowing style, and speaks with the authority of one who has read in the original sources and often visited Constantinople itself.

If Lamb's book has a weak spot, it is his first chapter, where he brings us in the most general terms through the centuries from imperial Rome and the refounding of Byzantium as Constantinople to the division of the Empire, the fall of the western half and the survival of the eastern. That done, his story becomes absorbing, for it contains a diversity of subjects that have always interested mankind.

Almost every conceivable problem faced Justinian. An initial handicap, as Lamb brings out vividly, was his wife Theodora, who began life as an actress and prostitute, but soon became the imperious partner of an absolute autocrat. There was also the city mob, divided into two factions known as the Greens and the Blues and ever ready to riot against the government. Had not Theodora resolutely stood at his side, Justinian might have lost his throne on the day when the crowds filled the streets, shouting *Nika,* "Conquer."

Several thousand people were slain in the insurrection, and much of the city was destroyed. This gave Justinian the opportunity to rebuild his capital and to erect that architectural wonder, the Church of Hagia Sophia. Lamb is a competent guide when it comes to Byzantine art, and his book has a frontispiece in color and twenty-two halftone illustrations, as well as two maps.

As one who believed in imperial absolutism, Justinian dedicated himself to restoring unity within the Mediterranean world and the Christian Church. He was convinced, moreover, that a united empire and a universal church should be accompanied by a common law. This led to his greatest achievement, and Rome's most precious gift to posterity, the codification of the Roman Civil Law, the *Corpus Juris Civilis,* whose study at Bologna in the twelfth century gave rise to the modern university.

Lamb also re-creates for us those far-off days which were filled with church councils, the persecutions of Monophysites and other heretics, the Arian controversy, and the attempts to reach a reconciliation with the Pope of Rome. We get, too, the ruinous taxation, the court life and corrupt bureaucracy, the teeming port, and the ever-present fear of barbarian invasion.

Perhaps Lamb devotes too much space, however, to Count Belisarius and the eunuch Narses, Justinian's expert generals, and their partial, temporary reconquest of the West, even though the occupation of the Ostrogothic capital at Ravenna in nothern Italy made a lasting contribution to art. At any rate, the military effort was pathetic, because plague, famine, war and invasions had reduced population to the point where mobility had almost ceased.

With Justinian's death, the Eastern Roman Empire entered a new and wonderful phase, which was Greek rather than Latin, though it was blended with Oriental elements. This was the medieval Byzantine Empire. When finally "the garrison of civilization" fell before the Turks in that terrible year 1453, Constantinople had discharged its chief function in history, and western Europe was ready once again to defend its way of life.

FRASER YOUNG'S LITERARY CRYPT NO. 769

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 769 will be found in the next issue.

J MBR HTBQJEJFC QV AF

BAXF QV BYRMFT

UTVZUQXL, BYC J CJC.

J RBJC J CJCY'Q WYVM.

—RBZOFX DXFZFYR.

Answer to Literary Crypt No. 768

Nothing can come out of nothing, any more than a thing can go back to nothing.

—Marcus Aurelius.

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The Nuclear Age

Continued from page 20

of our own ignorance. Indifference, confusion, panic are the monstrous offspring of ignorance, with us condoned by our superstitions about secrecy.

We have not yet faced the meaning of our own military inventions. And in this general fact Dr. Lapp has played an ambivalent role: no question but that his writings and lectures have been an important source of lay knowledge on atomic energy; no question too but that his earlier work, when he was part of the official team, was devoted to playing down the atomic bomb. His first book "Must We Hide?," written when he was an organization man in the Office of Naval Research, was of the don't-worry-about-atomic-bombs-boys-they're-dangerous-but-so-are-automobiles-tobacco-and-alcohol kind.

Perhaps it was the hydrogen. Perhaps cobalt, or strontium 90, or ICBMs, or that tiny bit of matter, incredibly radioactive three years after, which mattered so much. More likely, though, it is because Dr. Lapp is a free man now, well informed and free to think and speak.

Years ago the author of the first book of the Bible posed the simple question: "Am I my brother's keeper?," to which mankind has never been able to give a simple answer. Yet a kind of answer can now be given; modern nuclear weapons have forced one kind of answer upon us. It is: "Be assured, whatever else you think, from now on thy brother is thy keeper."

ATOMS FOR PEACE: In the almost incredibly quickening pace of scientific development, and of practical application of the results of basic research, it has not been easy for the nontechnically-trained reader to find an authoritative, objective, and yet highly readable account of developments in nuclear energy, the new field of surpassing importance that will revolutionize life on this planet, if it does not end it. The author of **"On Nuclear Energy,"** Dr. Donald J. Hughes (Harvard University Press, $4.75), has therefore performed a notable service in writing just such a book. Dr. Hughes is not only a top-level research physicist at the Brookhaven National Laboratory; he has also been considerably involved in activities concerned with increasing the broad public understanding in the area where science and public affairs overlap. He has moreover had extensive contacts with physicists from Russia and vicinity, both at the 1955 "Atoms-for-Peace" conference at Geneva and on the occasion of a month-long visit to Russia and Poland last year.

His book contains an excellent account, in some 160 pages, of such matters as basic principles and current uses of nuclear energy. The remaining ninety pages—three chapters—are devoted to matters of perhaps even greater current interest and importance—"The International Atom," "Safety, Security, and the AEC," and "Fusion." No starry-eyed idealist, Dr. Hughes. He writes clearly of the discouraging Soviet position in the early stages of planning for the 1955 Geneva conference, a position which "threatened to bring the conference to a standstill when it had hardly started moving." The continuing account, in similar quiet tones, then describes the pleasure with which Western scientists subsequently learned that the Soviet papers prepared for and presented at the conference contained none of the propaganda matter that had appeared in the early planning meeting, but "good, solid, technical material, with no boasting or political overtones." This part of the book is especially interesting to read, with its account from a working scientist of the contacts made at Geneva, and subsequently expanded, which supply a "basis for cautious optimism concerning the continuation of beneficial East-West communication in science." International cooperation in the peaceful use of atomic energy, led by the United States with President Eisenhower's UN speech of 1953, and by the Soviet Union with its action making it, in February, 1957, the first nation to ratify the statute of the International Atomic Energy Agency, represents probably the most promising development so far in the attempts of the world's peoples to work towards world peacefulness, in this new era in which one small human failing or accident could bring annihilation.

Henry A. Dunlap, public affairs officer of the U.S. Embassy in Ghana, and Hans N. Tuch, policy officer for the Voice of America in Munich, have written, in **"Atoms at Your Service"** (Harper, $3.50), a very brief book evidently intended not so much for the reader who wishes to inform himself to the end that he may more intelligently participate in the discussion and formation of public policy, but rather for the reader who merely wishes to become "well-informed." The part of the book concerned with the principles and uses of nuclear energy is passable, although a few seriously misleading or incorrect statements occur: *e.g.*, the description of the way in which a nuclear reactor's power level is controlled by control rods seems very likely to give one the erroneous impression that the stable control of power level is an exceedingly delicate matter, perhaps almost unsafe. Twenty-five pages of the book are devoted to broader topics, along lines indicated by the following extract from the preface: "The United States deals with atomic energy on an international as well as a national scale, so we must know about our country's attitude on the political as well as scientific front."

—W. SELOVE.

TOWARD A BRIGHTER WORLD: K. E. Halnan's book, **"Atomic Energy in Medicine"** (Philosophical Library, $6), is a good antidote for anyone surfeited with American chauvinism (in the pithy-word-and-picture press) regarding our contributions to radiation medicine. Concerned largely with British work, it makes only limited reference to American efforts and even less to that in other countries. Apart from some minor scientific howlers in the first two chapters, in which the author endeavors in few words to give the reader some special background in atomic structure and physics, the book is well and expertly written: it abounds in a sense of excitement.

Descriptions of the use of radioisotopes in studies of mechanism of penicillin action, of the nature of gout, and of the spread of infectious diseases are a prelude to excellent summaries of radiation biology, of the action of radiation on single cells and higher organisms of increasing complexity, and of the treatment of cancer and related diseases, of thyroid malfunction and of various blood diseases. The statement "No type, site, or class of cancer is completely incurable" is written with a sense of authority and supported by statistical evidence.

The book also reviews briefly the use of radiation or radioactive isotopes in a variety of diagnostic techniques, in monitoring plastic surgery and in studies of nerve action. Different types of electron accelerators and radioactive sources have special applications, all of which the author presents clearly and informatively in spite of the complexity of his subject.

Dr. Halnan concludes his survey with some cautionary comments on the dangers of high-energy radiation and with some interesting statistics

LITERARY I.Q. ANSWERS

Column Two should read: 2, 17, 18, 16, 19, 7, 4, 6, 11, 10, 9, 5, 12, 1, 8, 14, 15, 20, 3 or 13, 13 or 3.

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on the radiation exposure of various classes of people at various times. Modern technology increases the hazard somewhat before research recognizes it. He states a maximum permissible dose three times that of the value officially adopted in the last few months. The final words are optimistic: the balance sheet shows that the development of atomic energy has already done more good in industry and agriculture than it has done in the pursuits of war. Dr. Halnan has shown brilliantly its value in medicine, in results already accomplished and in the bright world to come.

—MILTON BURTON.

FUTURE OF PLANT LIFE: Though presumably intended for an essentially British audience, **"Atomic Energy in Agriculture,"** by William E. Dick (Philosophical Library, $6), will prove intriguing in any land to the expert in some phase of atomic energy, to his wife and children, and to the curious reader. It is a pleasure to relate that the author does not burden the first chapters with the history of atomic energy or with partially popularized, weakly theoretical comments on atomic structure, radioisotopes, and ionizing radiation. Instead, at each step he discusses some aspect of an interesting field and presents just sufficient background to make the exposition intelligible, as well as exciting, to the nonexpert.

Mr. Dick's very conservative opinion on the dangers of high-energy radiation is expressed in a quotation from the geneticist and Nobel Laureate, Professor H. J. Muller, that possibly all mutations produced by X-rays will eventually turn up in nature, but that they are likely to turn up somewhat sooner if X-rays are used. He then proceeds to show how deliberately induced mutations are being combined with standard genetic techniques in the remaking of such important plant crops as barley, lupin, beans, peas, apples, pears, corn, peanuts, and forest trees and also in the recoloring of flowers. The next chapters show how radioisotopes are used in research; the author presents an excellent brief historical review of the progress in photosynthesis research and follows it up with a historical summary of the development of tracer chemistry with particular application to studies of growing plants.

An impressive portion of the book is given over to a description of the use of radioactive materials in the fight against pests and of the importance of that fight; "in Britain, field agricultural losses meant that in 1947 the labor of over 50,000 skilled farm workers, out of a total labor force of around 800,000, was completely wasted." The chapter on forestry is quite intriguing, that on food preservation by radiation sterilization, scholarly, stimulating, and yet conservative. Finally, the author discusses the genetic problems confronting the radiation biologist. Caution is clearly indicated, both by the volume and by more recent events. The agreed, conservative, tolerance dose of X-radiation mentioned by the author has been officially reduced by two-thirds since this study.—M. B.

IN THE VANGUARD: **"Economics of Atomic Energy,"** by Mary S. Goldring (Philosophical Library, $6), is written from a British point of view and for a British public. To the well-intentioned and well-insulated American it may come as a shock that British industry is not altogether pleased with the American approach to "atoms for peace."

Miss Goldring's book would be a better propaganda weapon in this country were it better organized. The writing style tends to the school of "good rich prose." There are only a few tables and no charts. As a result, it is difficult to absorb the data she does present, to test them for internal validity, or to understand fully her arguments or her conclusions. Repeated glaring errors of fact or interpretation in science, engineering, and history create in the informed reader a wariness not tempered by the author's inability to distinguish between number of significant figures and figures beyond the decimal point. She stands apparently in as much awe of the latter as of the nuclear physicist, the personality of which she appears to derive from the fact that, to her, Sir William Penney has a "choirboy look."

On the other hand, it should be said that submerged in Miss Goldring's rhetoric, her confused data, and her desire to see Greek temples in power plants is an excellent analysis of why Britain and Europe must succeed in development of atomic power and why they must be first. Their fuel situation is bad and is worsened by political developments in the Near East. Fossil fuel is being won at rapidly rising cost. Even primitive atomic-power plants will pay off in that framework. The United States, in a somewhat luckier position in regard to present power costs, cannot afford anything less than very sophisticated atomic-power plants (the one at Shippingsport is already "on stream") and it will be long before they are competitive with other power plants. Miss Goldring forecasts that every power plant constructed in the U.K. after 1965 will be of the atomic type. —M. B.

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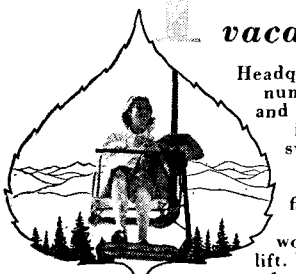

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Books for Young People

—From "Whispers and Other Poems."

ONE of the most exciting experiences that a child can have is to walk into a library, either his school library or the children's room of his public library, and to realize that all of the books that he sees are for him when he wishes to read them. Here he finds a large collection of carefully selected, simply organized books and a librarian knowledgeable in the ways of children and in their reading needs. Introduced to libraries early in his life, the child learns what books can mean to him and accepts them as an integral part of his surroundings. National Library Week, March 16-22, has afforded an ideal time for children—and adults, too—to visit their neighborhood libraries and to become acquainted with the resources and services available to them.

Reviewers for this issue: Augusta Baker, Storytelling Specialist, The New York Public Library; Helen Fuller, Supervisor, Work with Boys and Girls, Long Beach, Calif., Public Library; Leone F. Garvey, Supervisor, Boys and Girls Department, Berkeley, Calif., Public Library, and Lecturer, School of Librarianship, University of California; Ruth Hewitt Hamilton, Lecturer, The Library School, Pratt Institute; Helen Adams Masten, Librarian, Central Children's Room, The New York Public Library, and Norma Rathbun, Chief, Work with Children, Public Library, Milwaukee, Wisconsin.

—Frances Lander Spain,
Coordinator, Children's Services, The New York Public Library.

A HOUSE FOR EVERYONE. *By Betty Miles. Illustrated by Jo Lowrey. Knopf.* $2.75. The simplicity of text and illustration will make this picture book a favorite with pre-school children. They will recognize and identify themselves with many of the activities taking place in the houses pictured. The alternating black-and-white and colored illustrations show the same economy of line and form that mark the pictures drawn by little children themselves.

—Helen Fuller.

WHISPERS AND OTHER POEMS. *By Myra Cohn Livingston. Illustrated by Jacqueline Chwast. Harcourt.* $2.25. Although reminiscent of "A Hole Is to Dig," this collection of verse filled with laughter and gaiety invites sharing with young children. Any child would respond to this mood:

Morning

Everyone is tight asleep,
I think I'll sing a tune,
And if I sing it loud enough
I'll wake up someone—soon!

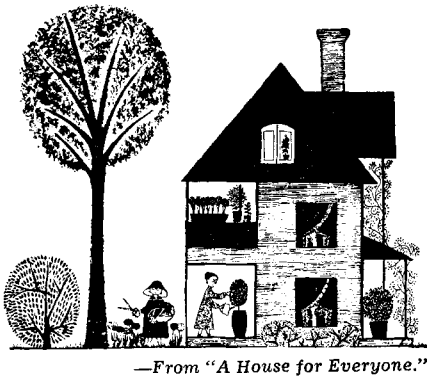
—H. F.

HAPPINESS FOR KIMI. *Written and illustrated by Eleanor Frances Lattimore. Morrow.* $2.50. Kimi had to stay with her great aunt when her mother, father, and older brother moved to the city. Despite her disappointment at being left, there was much happiness for the little girl as she shopped in the marketplace, learned to serve tea, and played with her pet cat, Mitsu. The greatest happiness came when her family returned for a visit, and took her back with them. Japan is the setting for this latest story by Eleanor Frances Lattimore, but whether the setting is China, New England, or the Carolina low country there is always the same quiet gentleness, the same understanding of little children, and the same ability to create real characters.

—F. L. S.

THE YEAR OF THE PHEASANTS. *By Elizabeth Ladd. Illustrated by Mary Stevens. Morrow.* $2.75. The sudden and rare sight of a pair of pheasants taking a dust bath inspired Mary Ashmore to try her hand at raising the beautiful birds. It was a hazardous undertaking even with the help of her brother Paul and her parents' sympathetic understanding. Not all of her dearly bought eggs hatched and the penning of these flight birds presented a real problem. However, it was an enlightening and rewarding year. Few writers for children tell so vividly of the wonders and joys of country living. The descriptive passages frequently attain a simple, lyrical beauty. For boys and girls nine to twelve.

—Leone F. Garvey.



—From "A House for Everyone."

SO HI AND THE WHITE HORSE. *By Cynon Beaton-Jones. Illustrated by John Ward. Vanguard.* $3. The White Horse of the mandarin Fu Ree stamps three times. If one is at hand to make a wish, magical things can happen. Alas, for So Hi sometimes the wrong people make disastrous wishes in this delightful sequel to "The Adventures of So Hi." Beaton-Jones has created in this second fairy tale the same gay nonsense characteristic of its predecessor, with the added interest and excitement of an enchanting horse and a bandit chief, Ee Go and his henchman, Sly Mee. Line drawings convey the humor of an original tale first published in England.

—Helen Adams Masten.

THE SMALL CIRCUS. *By Elisabeth Hubbard Lansing. Illustrated by Beth and Joe Krush. Crowell.* $2.50. This is the lively story of an Italian-American girl whose family owns and travels with a small circus. Niki longs for a permanent home and a best friend, but she has to content herself with Bennie, the family's lazy, easy-tempered lion, as her confidant and playmate. When Bennie times his escape from his cage with that of a less well-mannered lion from the Big Show, events move swiftly to a climax. Niki's fondest dreams are tidily realized: a best friend, a real home that becomes an animal farm, and, of course, Bennie.

—L. F. G.

RIFLES FOR WATIE. *By Harold Keith. Crowell.* $3.75. Jeff Bussey was seventeen years old when he trudged along a country road to Fort Leavenworth, Kansas, to enlist in the Union army. When he again took this road to his farm home he was a man and a seasoned soldier. As a soldier and a scout for General Blunt, Jeff saw or experienced all the bitter contrasts of war—brutality and compassion, pride and humiliation, cowardliness and courage, aching loneliness and the delights of comradeship, consuming hunger and the satisfactions of raids on Southern orchards and chicken houses.

From first-hand interviews with Confederate veterans living in Oklahoma and Arkansas, contemporary diaries and journals, and personal letters written by Cherokee Indians during the war, Mr. Keith has created a

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—From "Mary McLeod Bethune."

full-bodied novel, which has such reality it reads like a first-hand account. All of the characters, even minor ones, come alive. The savage raids of the Cherokee Nation under Stand Watie, as well as Kansas, Missouri, Arkansas, and what is now Oklahoma, provide subject matter and an uncommon setting for a fast-paced, vivid novel, which presents both sides of the controversy. —H. A. M.

THE KING'S JEWEL. *By Erick Berry. Illustrated by Frederick T. Chapman. Viking.* $2.75. In this robust tale of the time of King Alfred the Great, the author telescopes fifteen years of battles, defeats, and victories into one year's time. This device, successful in presenting an intense picture, makes this era of the making of England even more back-breaking and heart-breaking than it was historically. The young hero of the story is Sturla, a hot-headed, hot-blooded youth of Viking ancestry, who slowly comes to accept Alfred's principal tenet, that plow, pen, and sword are of equal importance in forging and keeping a country. Sturla also grew to accept Alfred's conviction that if men would sit in peace and discuss their problems, much war could be avoided.
—L. F. G.

THE GUNS OF VICKSBURG. *By Earl Schenck Miers. Putnam.* $3. A story of the exciting and dangerous activities of Eb Potter as a Union spy in Vicksburg and of his experiences, often annoying and humorous, as a guardian for young Fred Grant, the General's son. Eb sees his share of action before Vicksburg capitulates. This is a thoughtful story, showing the suffering of innocent people, the conflict between personal moral standards and those employed to win a war, the confusion in a soldier's mind of the issues to be resolved by war, and the inevitable aftermath of hate. Details of the campaign and intimate glimpses of the generals involved will interest boys especially. Well written, for sixth grade up. —H. F.

MARY McLEOD BETHUNE. *By Emma Gelders Sterne. Illustrated by Raymond Lufkin. Knopf.* $3.50. One great value in this fine biography of the outstanding Negro educator and leader lies in the presentation of the various laws concerning the rights of the Negro and the fate of those laws. Mrs. Bethune emerges the great figure of force and dignity she was to all who felt her influence. Born free of slave-born parents, the doughty, homely little girl, who could pick cotton as fast as a man on her father's pridefully owned farm, grew up to become one of the most influential women of her time. This does not repeat the material in another fine biography of Mrs. Bethune, a book with the same title by Catherine Owens Peare. While some of the important events in her life are mentioned again, the emphasis on people and accomplishments differs considerably.
—L. F. G.

FUN WITH TOOLS. *By William Moore and Robert Cyner. Random House.* $1.50. This most recent addition to the useful handicraft series emphasizes selection, care, and use of standard tools such as hammers, saws, drills. Useful items to make from wood and metal are clearly described both by pictures and detailed text. Included are such things as trays, lights, games, boxes, and decorative items. The book's appeal will probably be for older elementary school boys, as the instructions are clear but detailed and indicate carefully finished products. The discussion of good selection and care of tools makes this a good contribution to available handicraft material. —RUTH HEWITT HAMILTON.

WHY THE NORTH STAR STANDS STILL, AND OTHER INDIAN LEGENDS. *By William R. Palmer. Illustrated by Ursula Koering. Prentice-Hall.* $3.50. These legends of Utah's Pahute Indians explain the origin of living things and how the Pahute gods ruled the inhabitants of earth. The collector of these tales lived among the Pahutes, listened to their stories, and recorded them for this book. They have been told simply and with affection. Ursula Koering's numerous copper-tone drawings match the quality of the text. —AUGUSTA BAKER.

A DOLL FOR MARIE. *By Louise Fatio. Pictures by Roger Duvoisin. Whittlesey House.* $2.50. The beautiful, old-fashioned doll in a faded red satin dress and plumed hat lived in the window of an antique shop in Paris. Though she was rare and precious, and very expensive, she was lonely, and her greatest wish was to belong to a child who would play with her. One day she was bought by an old lady, fought over by two dogs, and finally found, torn and dirty, on the sidewalk by Marie, a little girl on her way home from school. Then her wish came true for Marie made clothes for her, played with her, and loved her.

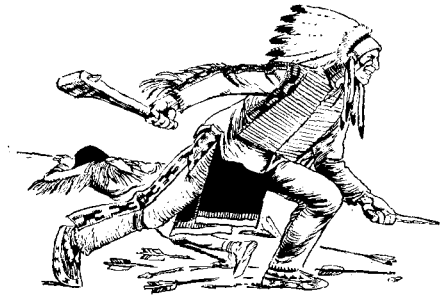
The creators of the Happy Lion have made another delightful picture-story book. Little girls will be especially pleased to have the copy of the book in miniature which is slipped in a pocket on the inside back cover, to read to their dolls. —F. L. S.

GIANTS OF JAZZ. *By Studs Terkel. Sketches by Robert Galster. Crowell.* $3. The warm, human, readable stories of twelve musicians of jazz are told by a disk jockey and folk-record critic. Studs Terkel enthusiastically tells of the music they made, how and why they made it, and their relation to other musicians and other people.

The live portraits by Robert Galster do much to make this a sympathetic portrayal of the "greats" in jazz. A bibliography of records and a good index make this a book that young jazz enthusiasts will want to own.
—NORMA RATHBUN.

THE ACTRESS. *By Lillian de la Torre. Nelson.* $2.75. This is a warm account of Sarah Siddons, the daughter of strolling players, who became the queen of the London stage in the days of its greatest glory. Young readers will find romantic adventure in the story of the family who swore a solemn oath to act together when they grew up, and the girl who, married at eighteen, had a happy family life and a thirty-year career of acting in England's famous theatres.

This dramatic story has added source value for young students because it is interspersed with quotations from Shakespeare. For readers twelve and over. —N. R.



—From "Why the North Star Stands Still."

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Founding Fathers

Continued from page 17

tinction between their personal articles of faith and their historical role with reference to the development of religion in America.

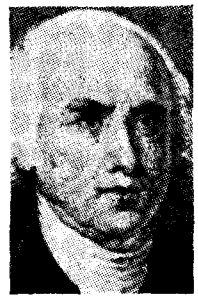
It is important to emphasize that one of the causes that brought the founders together concerned the relation of government to religion and the place of the individual with reference to both. For the founders had a deep respect for the spiritual urge in man. They believed that religious experience was an intensely personal one, and they were historically mindful of the ease with which religions tended to be arrayed against each other, often at the expense of religion itself. Therefore, if man's natural right to his religious beliefs was to be upheld, he had to be protected not only against the authoritarian anti-religious state but against religious monopoly.

For confirmation, the founders had only to consult history. Many denominations, in a clear position of authority, were unable to resist the temptation of moving toward a monopoly. Hence the need to guarantee the religious freedom of all as the best way of serving the spiritual needs of the individual.

To repeat: Not all the founders acknowledged a formal faith, but it was significant that their view of man had a deeply religious foundation. Rights were "God-given"; man was "endowed by his Creator"; there were "natural laws" and "natural rights"; freedom was related to the "sacredness" of man. The development of a free man was not divorced from the idea of moral man, any more than religious man could be separated from moral man. There was also strong spiritual content in the confidence of the American founders in the capacity of man to govern his own affairs, to hold the ultimate power in the operation of his society, and to be able to choose and decide correctly when given access to vital information.

THE Constitutional freedoms of Americans are not the exclusive result of the reaction against the tyrannies in England and Europe which American settlers thought they had left behind. There was hardly a form of persecution known in the Old World which was not transplanted to the New. The Bill of Rights came into being not so much as a reaction to the oppressions in Europe as the specific means for preventing the human indignities and abuses of freedom experienced here in Colonial America. To be sure, the men of the Philadelphia Constitutional Convention were not overlooking European history. Indeed, if there is any one thing that distinguishes the Founding Fathers, it is their interest in and command of historical experience. But they did not have to look very far for the big and bold examples of persecution and denial of human freedom. These abuses existed all around them. Especially was this true in the field of religion.

The Founding Fathers could ponder the paradox that many thousands of settlers had come to this country to escape from the oppressive atmosphere of England and other nations in Europe, and promptly established similar oppressions in their new surroundings. It is one of the ironies of human history that what was to be a religious haven in the New World turned into an arena of fierce religious competition and discrimination. Puritans, whose beliefs were similar in many ways to those of the Quakers, found nothing in their creed to keep them from legislating against members of the Society of Friends. Indeed, Puritan Massachusetts in Colonial America banished Quakers from their state on pain of death. Other discrimination was legalized against "all manifest opposers of the true worship of God." True worship, to be sure, began with Puritan affiliation. No doubt the Puritans felt they had every right to maintain their own religious community, but, as Jefferson and Madison pointed out later, religious monopoly and religious oppression are not far apart.



JAMES MADISON: "This freedom arises from that multiplicity of sects, which pervades America, and which is the best and only security for religious liberty in any society. For where there is such a variety of sects, there cannot be a majority of any one sect to oppress and persecute the rest."

In Virginia, where the Church of England was accepted as the prevailing religion of the people, the restrictions against dissenters were hardly less severe than in England itself. Baptists, Quakers, and Catholics seemed to be particular targets, but other creeds were given to understand they were equally unwelcome. Quakers who fled from England were warned against landing on Virginia shores. In fact, the captains of sailing ships were put on notice that they would be severely fined. Any Quaker who was discovered inside the state was jailed without bail. The laws prohibited the publication or distribution of any books or pamphlets containing articles of Quaker faith.

Even in Quaker Pennsylvania during the Colonial period, all citizens were subjected to certain religious restrictions. An act passed in 1700, for example, required all citizens to attend church on Sunday or prove they had been at home reading the Scriptures. Failure to do so was subject to fines.

Prejudice against Catholics in most of the states was especially severe. It was not unusual for the Catholic Church to be attacked from the Puritan pulpit in New England. Anti-Catholicism flared up time and again in pamphlets and in political activity. In the early Colonial period, Catholics flocked to Maryland, which had been assured freedom of religious worship by its founder, Lord Baltimore. Catholics wrote the early laws of Baltimore and administered a state which for a time had one of the finest records for religious freedom among the colonies. But when the Protestants came into authority, especially after 1689, Catholics felt the weight of repressive legislation.

In Massachusetts and Connecticut—and, in fact, in varying degrees throughout the colonies—there was mounting resentment because of the favored position given members of the clergy. These privileges led to specific abuses. It was not only the substantial wealth and property holdings of some clergymen that gave rise to public concern but the extent to which ecclesiastical authority spilled over into the political. Such abuses were believed by many to constitute more of a threat to religion than any of the activities of the dissenters.

It was against this background that the Founding Fathers were determined that a man's religious beliefs were to be his private concern and his inviolate right. The Constitution-makers were students of history; they were also students of human behavior. Nothing to them was more certain than that the same conditions and circumstances which produced tyranny or persecution in one place would, if repeated, produce them in another

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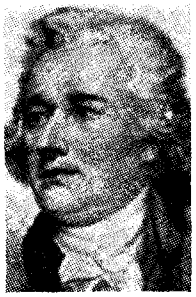
place. It was not that the American Constitution-makers were cynical. They believed in the natural goodness of man and in the capacity of the human being to build tall edifices of nobility and decency. But they also knew that this natural goodness had to be protected if it was to be developed. They knew, too, that a poorly constructed society—that is, a society in which laws can be altered or improvised by those on or close to the seat of power—is a society which scorns natural rights and tends to have contempt for the individual human being.

Hence the emphasis of the founders on the need to keep the power centers of government under careful scrutiny and control. No man—no matter how high his position in government—could exempt himself from the laws that applied to all. This made more than one principal branch of government necessary, preventing those who enacted the laws from enforcing them, and those who enforced them from interpreting them. It also made for a certain cumbersomeness in the operation of government, but even this cumbersomeness was not without its advantages, especially when it tended to protect the people from the kind of short cuts that stressed greater efficiency as the justification for greater power. Much later, when America was confronted by grave economic problems and by massive external threats, it was to become necessary to increase the Federal authority substantially beyond that envisioned in 1787-89, but the system of checks and balances survived the transition.

In any event, the men who brought this nation into being were determined to design a structure in which, so far as was humanly possible, human error in the operation of government would occur in the open and its effects carefully contained. They were utterly disdainful of the best-man theory of government; i.e., get the right people into positions of authority and the government will take care of itself. History was littered with the wreckage of governments headed by good men gone wrong.

Similarly, as it concerned the institutions of a free people, the Founding Fathers were concerned with the built-in protections that made such institutions possible. Constitutional provisions might not provide absolute guarantees under all circumstances, but they at least defined the standard and fixed the responsibility of the state. In the relationship of government to religion, for example, there was a solid ring of conviction that tied the Founding Fathers to each other. The government was not to take upon itself the responsibility to determine the religion of its people.

The fact that there was to be no state church did not mean that the Founding Fathers did not have a profound respect for spiritual belief. They were aware of the persecution and discrimination that had existed in the Colonies whenever the state sponsored its own church and arrogated to itself the right to legislate against dissenters. Purely as a practical matter, it became necessary to underwrite religious freedom for all in order to avoid an almost inevitable contest for power among the various denominations, many of which had ample reason to fear each other. This necessarily meant that guarantees of religious freedom must apply to believers and nonbelievers alike. The right of an individual to worship in his own way or not to worship at all was part of the protection of a free society. For if worship became compulsory, then it would be only a matter of time before the state could decide the form and place of worship.



ALEXANDER HAMILTON: "I need not tell you of the pangs I feel from the idea of quitting you, and exposing you to the anguish I know you would feel. Nor could I dwell on the topic, lest it should unman me. The consolations of religion, my beloved, can alone support you; and these you have a right to enjoy. Fly to the bosom of your God, and be comforted."

—From a letter written by Alexander Hamilton to his wife the day before he was killed in a duel by Aaron Burr.

In addition to the erroneous notion that our religious freedoms are the sole reaction to the tyrannies of the Old World, there is yet another fallacy concerning the establishment of religious freedom in America. This is the fallacy that holds that most of the Founding Fathers were essentially agnostics or atheists. George Washington has been criticized from time to time for his lack of formal belief. Thomas Jefferson has been described on occasions as a foe of organized religion. And familiar to all is the remark attributed to Theodore Roosevelt that Thomas Paine was a "filthy little atheist." But each of these men had highly developed spiritual beliefs. There was nothing unsubstantial or uninspired about their personal articles of faith. Such criticisms as they may have had of religious institutions were less on theological than political grounds. It was only when a church, demanding freedom for itself, sought to deny it to others that they expressed opposition to religious organization. And even in the case of Thomas Paine, his main energies in the religious area were devoted to proving the existence of God and a universal design.

For many years, controversy has existed in America about the religious beliefs of the Founding Fathers. This controversy has been especially severe in the field of education, when opposing sides have invoked both the Constitution and the intentions of the Founding Fathers to support their positions. Generally, the controversy has involved the issue of Federal support of religious education in one respect or another. The reason for this controversy becomes clear when two apparently contrasting facts are taken into account. The first is that the First Amendment to the Constitution says that Congress shall pass "no law respecting an establishment of religion . . ." in the United States. Specifically, this means beyond question that there is to be no official state church. As against this is the fact that the Constitution does not expressly forbid Federal activities in connection with religion that have nothing to do with establishment of a state church.

It is contended on one hand that almost any action by the Federal government in support of religion is in violation of the First Amendment. The opposing contention is that the Constitution speaks for itself, and that if the Founding Fathers, who declared against an established state church, were opposed to any or all Federal concern for religious activities in America, they would have said so.

The writer does not believe it may ever be possible to resolve this debate to the satisfaction of all concerned. What is most important, however, is that agreement can be pursued on two fundamental purposes of the First Amendment: first, that the United States should not place its seal of officialdom or approval on any church; and second, that in its relationships with religious organizations and groups, the government must be impartial and nondiscriminatory. It is hoped that there may be equal agreement that the reason for this is to provide a basis for the fullest possible religious freedom for the individual.

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50 MINUTES GRAND CENTRAL, two small rustic cottages, suitable couple; 40-acre private woodland, swimming pool, river view. $700 each, May 15-October. CRoton 1-3421 or Holbrook, MUrray Hill 6-0930.

BEAUTY AND SECLUSION—Rogers Rock Club-on-Lake George. Near Ticonderoga. Fully equipped housekeeping cottages, rental season, half-season. Swimming, tennis, flower gardens, mountain trails, mile and half shoreline. Children welcome. Box E-23.

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BOSTON (Squantum) by Royal Barry Wills, First Period Cape Cod built '36. 3 bedrooms, 1½ baths, with added super Jalousie Porch, Patio, privacy. Garage. $18,900. Box 42, North Quincy 71, Mass.

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KINGSLEY DOUBLE-CROSTIC NO. 1252

Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS	WORDS
A. Disease of rodents which can affect man with low fever, lasting several weeks.	79 69 42 49 18 45 112 173 27
B. Medical term for this is syncope.	117 140 193 89 20 57 73 12
C. Familiar repeating pattern in carved ornament, etc. (comp.).	127 170 8 136 97 108 181 23 196 153
D. Trademarked name for a beautifully transparent plastic much used in ornaments and jewelry now.	107 37 14 96 101 26
E. Actively operative but failing to produce satisfactory results.	13 58 110 164 188 80 25 102 31 133 143
F. Superseded.	85 63 132 166 3 81 71 29
G. End organs in the human mouth whose function is the discerning of flavors (2 wds.).	55 93 7 46 9 155 147 51 59
H. Lamb's word for impoverished, as possessing only small coins.	10 84 185 6 78 94 137
I. Measurement of the mind (Webster lists as a nonce word).	24 75 139 95 191 163 129 66
J. Oriental dish of rice or cracked wheat boiled with some sort of meat and flavorings.	115 5 180 182 40 92

DEFINITIONS	WORDS
K. Disgrace that follows from wrong conduct.	44 148 128 32 178 34 141 72 86 114
L. Make a deep rut in something.	154 50 88 11 53 161 30 130
M. A dubious, uncertain medium through which anything is viewed.	138 171 39 121 142 98 177 103
N. Reincorporated.	28 62 83 186 15 157 65 120 144 135
O. Rudy Vallee used to sing that it was also his (2 wds.).	197 150 162 76 22 119 61 187
P. Sparing in diet, etc.	56 99 67 124 64 77 2 17 41 184
Q. Bittersweet.	190 168 4 126 134 118 172 123 151 35
R. English poet and dramatist of colorful life, whose father kept the inn where Sheakspeare liked to stop.	91 36 1 122 82 159 54 149
S. Specifying Vogt's theory of substance.	43 33 158 146 68 195 189 52
T. Education late in life.	105 192 131 19 167 152 87 175 48
U. Inhabitants of the largest Greek island in Aegean Sea.	111 179 160 116 194 145 169
V. Thundering, fulminating.	38 90 70 113 125 47 106 60 100 109
W. A flouter of the law.	176 174 156 16 74 183 165 104

1 R	2 P	3 F	4 Q	5 J	6 H	7 G		8 C	9 G	10 H	11 L	12 B	13 E	14 D	15 N											
16 W	17 P	18 A		19 T	20 B	21 U	22 O	23 C	24 I	25 E	26 D		27 A	28 N	29 F											
30 L	31 E	32 K	33 S		34 K	35 Q	36 R	37 D	38 V	39 M	40 J	41 P	42 A		43 S	44 K										
45 A	46 G	47 V	48 T		49 A	50 L	51 G		52 S	53 L	54 R	55 G	56 P	57 B	58 E											
59 G	60 V	61 O	62 N		63 F	64 P	65 N	66 I		67 P	68 S	69 A	70 V	71 F		72 K										
73 B	74 W	75 I	76 O	77 P	78 H	79 A	80 E	81 F	82 R		83 N	84 H	85 F	86 K	87 T											
88 L	89 B	90 V	91 R		92 J	93 G	94 H	95 I	96 D	97 C	98 M		99 P	100 V	101 D											
102 E	103 M		104 W	105 T	106 V	107 D	108 C		109 V	110 E	111 U	112 A		113 V	114 K	115 J										
116 U	117 B	118 Q	119 O	120 N	121 M	122 R		123 Q	124 P		125 V	126 Q	127 C		128 K	129 I										
130 L	131 T	132 F	133 E	134 Q		135 N	136 C	137 H		138 M	139 I		140 B	141 K	142 M	143 E										
144 N		145 U	146 S		147 G	148 K	–	149 R	150 O	–	151 Q	152 T	153 C	154 L		155 G										
156 W	157 N	158 S		159 R	160 U	161 L	162 O	163 I		164 E	165 W	166 F	167 T	168 Q	169 L	170 C										
	171 M	172 Q	173 A	174 W	175 T		176 W	177 M	178 K	179 U	180 J	181 C		182 J	183 W	184 P										
185 H		186 N	187 O		188 E	189 S	190 Q	191 I		192 T	193 B	194 U	195 S	196 C	197 O											

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.

Solution of last week's Double-Crostic will be found on page 12 of this issue.

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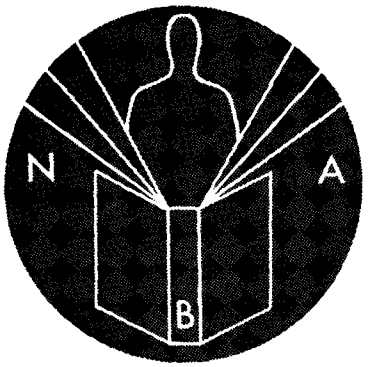

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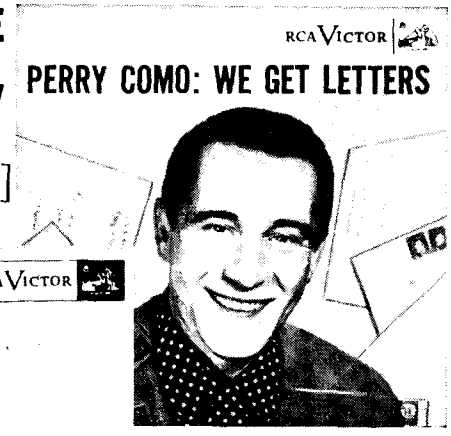

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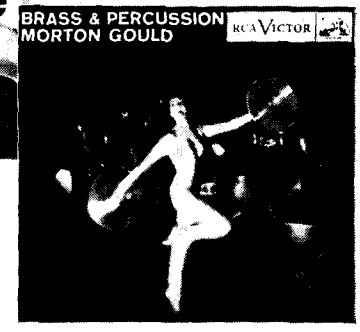

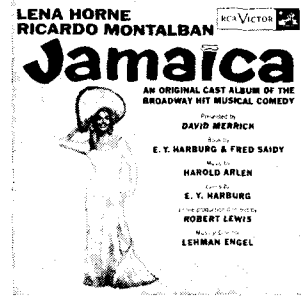

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